

Official Views of the
Louisiana Purchase Exposition

The
Greatest of Expositions
Completely Illustrated



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Greatest of Expositions
Completely Illustrated
Official Views of the
Louisiana Purchase Exposition



LOUISIANA PURCHASE MONUMENT.



CONTINENTAL COLORTYPE CO., CHICAGO

FESTIVAL HALL AND CASCADES.
WORLD'S FAIR, ST. LOUIS, U. S. A., 1904.

The Greatest of Expositions Completely Illustrated

OFFICIAL PUBLICATION

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PUBLISHED BY THE OFFICIAL PHOTOGRAPHIC COMPANY OF THE LOUISIANA PURCHASE EXPOSITION, 1904, AT ST. LOUIS, U. S. A.

ROBERT A. REID, Director of View Book Publications.

The Trade Supplied by American News Company and its Branches.

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Single copies mailed by publishers for \$3.00.
Address city office, Official Photographic Co., St. Louis.

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The Universal Exposition.

In no other work is the great Exposition of 1904 so completely presented in illustration and description as in this comprehensive album. All the great exhibit palaces are here as seen from many points of view. All the foreign and state buildings are given place along with many striking interior views of the same buildings. Much attention is given to the artistic grace of the Exposition which appears in the engravings of vistas, sculpture, bridges, entrances, cascades, gardens, groves and other features of this greatest of World's Fairs.

Scarcely less interesting than the buildings are the types of primitive people to be seen at the fair. Here we have them from every part of the globe where primitive people dwell: from far North Japan, the home of the Ainus; from Alaska, the home of the Esquimaux; from Patagonia, the abiding place of the giant Indians, and from Central Africa, home of the pygmies. The Philippine reservation furnishes interesting subjects for study in a great variety of people from the unclad Negrito and Igorrote to the civilized Visayan and polite and cultured Tagalog.

The amusement street presents a variety of festival and grotesque architecture that has much popular interest. Our scenes upon the Pike, therefore, have a particular timeliness and will recall pleasant hours spent by the visitor upon this merry thoroughfare.

In various parts of the Exposition are special buildings and features, such as the Municipal Street and the attractive structures thereon; the floral clock, the vehicles of transportation and pleasure—all of them interesting and forming a part of the great whole. These, too, have been caught by the camera and fixed by the engraver's skill and are here a part of the permanent pictorial record of the Exposition.

Careful selections of the typical exhibits have been made in the principal exhibit palaces so that the record might lack nothing to make it complete without needless repetition and yet serve to remind the visitor, in other days, of the things he enjoyed during his stay at the Exposition.

It is the hope of the publisher that wherever this volume may go it will carry a rich fund of information and an unbounded measure of pleasure and profit to its possessor.

The World's Fair of 1904 celebrates the Centennial of the Louisiana Purchase, an event in American history having an importance secondary only to the Declaration of Independence. The territory acquired from France by this purchase embraced all the land lying between the Mississippi river and the crest of the Rocky Mountains, and its ownership by the United States made possible the extension of the nation's boundaries to the Pacific Ocean. No centennial was ever so grandly celebrated, for this Exposition is without a peer in history, and a visit within its gates is an event to be always remembered with pleasure and satisfaction by young and old alike.



FESTIVAL HALL AND GRAND BASIN.

The view shown is one of the majestic sweeps of the Cascade Gardens and their settings. At the left rises the dome of Festival Hall, 200 feet above the crown of the hill on which it stands. Rich carpets of sward slope gracefully down toward the waters of the Grand Basin, and the wonderful rainbow gardening makes a picture not to be excelled elsewhere. The observer contemplating this scene faces nearly west. The western arm of the Colonnade of States connects Festival Hall with the restaurant pavilion near the center of the picture. The ever-charming cascade at the west shows clearly, though the great central cascade can be better seen from the Grand Basin. Toward the right, the 250-foot circle of the Observation Wheel is sharply defined against the sky, and at the extreme right a portion of the Palace of Machinery may be seen. A part of the white walls of Jerusalem peers over the hill. The scene is one of majesty, of vastness, of many objects combined into a satisfying and harmonious whole. It fills the eye, and delights with a wealth of color and grace of line, and charms with the swirl and play of water. The surface of the basin ripples and dapples under the wind and the sun, and to complete the satisfaction of the beholder the sounds of music and of voices add the human note.



ST. LOUIS PLAZA AND GRAND BASIN FROM FESTIVAL HALL.

It has been remarked that at previous expositions there were but two or three good views, while the Louisiana Purchase Exposition has hundreds. Of these the prospect from Festival Hall over the Grand Basin ranks easily among the first. Here one has the glorious stretch of water, with its surface gently rippled by passing gondolas and launches, and all the way down the lagoon and along the Plaza of St. Louis are rows of transplanted maple trees, affording shade and the color of verdure. To the right lies the stately Palace of Education, with the Manufactures Palace beyond it. To the left, crowned by figures holding aloft golden stars, is Electricity Palace, and further along the Palace of Varied Industries. Fronting the Grand Basin is the tall Louisiana Purchase Monument, touched with gold. On beyond is the broad Plaza, with level space for multitudes. At right and left are band-stands and statuary, and in the center line is the heroic figure of King Louis IX of France, the great Crusader and patron saint of the City of St. Louis. In the far distance are the Tyrolean Alps, a fitting background. At sunset is perhaps the best time to see this view, when the dying lights soften and mellow every object. Then the view is enchanting. A little later, when the myriad lights show forth, and the cascades play, it is entrancing.



MAIN ENTRANCE TO THE ART PALACES.

The Art Palaces are so distinct in character from the other buildings at the Exposition that it seemed necessary to remove them from the general picture, and their position just behind the Terrace of States is fitting. There they are accessible from all directions. All of these noble buildings are necessarily fireproof, and the central pavilion, 348 by 166 feet, is to be permanently preserved. The central hall of this main pavilion, with a high-arched roof, is given up to a sculptural display. The galleries of this building are filled with the largest and best collection of the work of American artists that has ever been brought together. The work in the west galleries is that of men trained at Paris and Rome, and in the east side is the work of the artists who have been influenced by German, English and Dutch training. The other buildings of the group, at the east and west, are filled with the work of every art-producing country on the globe. Germany, France, Great Britain and Holland have made notable displays, filling many of the well lighted rooms. The visitor who seeks the aesthetic and liberalizing effect of the World's Fair will devote many of his hours to this wonderful collection.



PALACE OF EDUCATION.

Classic Grecian architecture is reproduced in the great Palace of Education. The beautiful colonnades on the four sides are in fine proportion and the loggias offer an attractive promenade. The building covers eight acres and stands on the east side of the Grand Basin, surrounded by lagoons. Access is by means of several beautiful bridges. The cost of this palace was \$400,000. The educational exhibits show everything from the kindergarten to the highest university courses. A complete exhibit of laboratory operations is made. Technical and agricultural schools and commercial and industrial training all have their place. A commercial school is in full operation. In addition to the exhibits from many states and countries, five large cities have independent exhibits. Leading colleges also have exhibits. A model lecture hall, schools showing methods of training deaf, dumb and blind pupils; fine art institutes and the work of polytechnic schools are among other features.



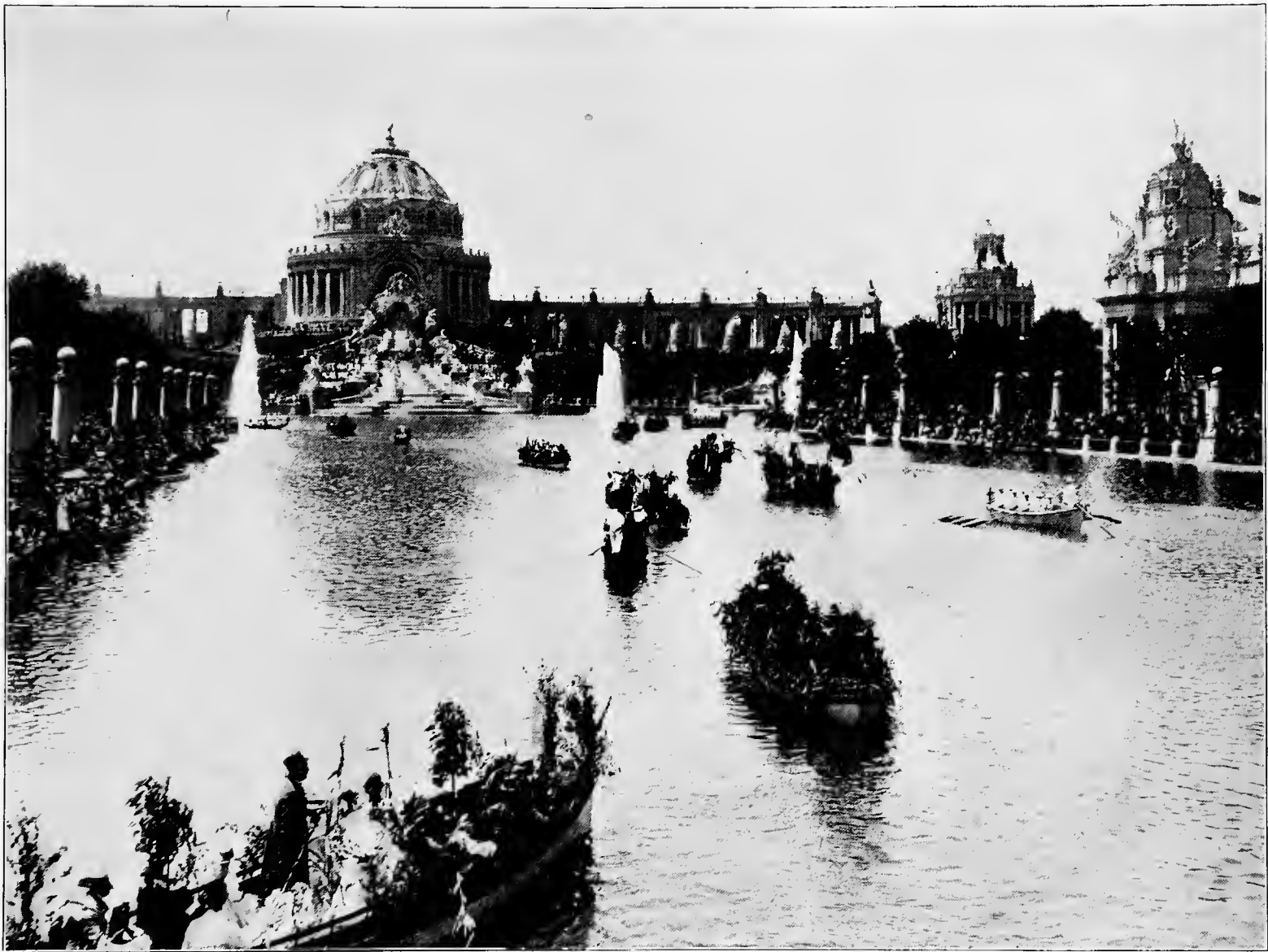
PALACE OF EDUCATION AT NIGHT.

The Exposition of 1904 is cosmopolitan, it is universal, it is ancient and it is modern. No one need try to enjoy what another enjoys. There is variety enough to give everyone full sway for his pleasure or whim. In the Palace of Education we have a triumph of classic architecture, transformed at night and made visible by the latest achievements in electrical engineering. By day one thinks of this building as a stately ivory structure housing innumerable exhibits that show the latest supreme effort of the great minds of the age. When one sees it at night, he forgets that it has even so remotely utilitarian a phase. Seen across the Grand Basin, in one of the most prominent situations on the grounds, the Palace of Education is simply part of a glorious picture. It stands on a great island that came into being when the lagoons were carved out, and it faces an expanse of water whose beauties are enhanced a hundred fold by the sparkle and reflection of myriads of lights. The outlines of the building are reduplicated in the mirror of the Grand Basin, where they sway and flutter and palpitate as the lake is agitated by the increasing flow from the cascades and fountains, or seamed and rippled by the gondoliers' oars. The Exposition should be seen by day and by night. If but one visit can be made, let that be at night.



ENTRANCE TO PALACE OF MINES AND METALLURGY.

One of the rarely beautiful views at the Exposition is that shown here. It may be seen from a point near the southern angle of the Palace of Education, looking toward the east. Mr. Theodore Link designed the Palace of Mines and Metallurgy, and made it one of the most interesting of the great exhibit palaces. It is 525 by 750 feet in size, and its unique architecture is a singularly successful unification of Egyptian, Greek and Assyrian elements. Decorated obelisks flank the monumental entrances, one of which is seen in the illustration. The wide, overhanging eaves and the deep portico, give an air of comfort that invites the visitor to a closer inspection of the exhibits within, where in nine acres of space are shown the mineral resources of the world and the mechanical devices for making them available. The building is surrounded on all sides by scenes and structures of interest—by the Government Building, the German House, the Sunken Gardens, the Lagoons—but its beauty is only enhanced by its setting. It has its own strong individuality to arrest attention. One may wander at will upon the Exposition grounds, coming at every turn upon a view that seems new because it is different from every other.



CARNIVAL SCENE ON GRAND BASIN.

The view given above shows a part of a water pageant crossing the Grand Basin. This basin is a broad expanse of water lying between the Palaces of Electricity and Education and directly in front of the cascades. The point of view is near the Louisiana Purchase Monument. The Grand Basin is a part of the lagoon system, the lagoon to the right encircling the Palace of Electricity, and the one to the left surrounding the Palace of Education. Upon these lagoons is a great variety of craft including gondolas brought from Venice, peacock boats, swan boats, dragon boats and handsome electric launches. The trip is one of the romantic experiences of the visitor. Upon the gala occasions which the picture illustrates, the boats are decked out in flowers, plants, flags and banners, and a procession thus organized makes a very beautiful scene. At night colored lights serve for purposes of decoration. The lagoons are in the heart of the Exposition and from the boats one may view the glorious central picture with unusual satisfaction and pleasure.



PALACE OF LIBERAL ARTS.

In former Exhibitions the Liberal Arts have usually occupied space in buildings devoted to other departments. At the World's Fair of 1904 a nine-acre building in the extreme eastern part of the grounds is devoted to the various exhibits classified as Liberal Arts. The Building cost \$475,000. In this magnificent palace the visitor will find such interesting objects as models of famous lighthouses, the great coin collection from the British Mint, exhibits of fine photography, an extensive display of musical instruments, China makes a large collective display which includes ancient books and carvings, rare trophies from the Chinese temples, fantastic Chinese armor and weapons. Graphic arts are also installed in this building. Modern printing machinery of all kinds is in operation. An engraving plant and lithographic presses are shown. Another exhibit shows the development of the typewriter. Germany makes an exhibit of fine printing, specimens of photography, maps and models. The great organ in the Festival Hall is classified as one of the exhibits in Liberal Arts.



PALACE OF MACHINERY.

In the architecture of the great Palace of Machinery German features are dominant. The towers, entrances and even the roofs breathe a German influence. The two central towers on the north side are each two hundred and sixty-five feet high. The building is very rich in plastic detail and sculptural decoration. The north vestibule is one of the most beautiful entrances to be seen in the Exposition palaces. The building is one thousand feet long and covers ten acres. It stands west of the Palace of Electricity and south of the Palace of Transportation. In the western end of the Palace of Machinery may be seen the power plant of the Exposition, developing an aggregate energy of forty-five thousand rated horse-power. The largest of the engines is the Allis-Chalmers vertical and horizontal refrigerating engine of five thousand horse-power, but the most powerful is the Curtis Steam Turbine, installed by the General Electric Company, developing eight thousand horse-power and capable of producing twelve thousand horse-power under adequate steam supply. Very interesting also, are the four three thousand horse-power Westinghouse generators. The great Corliss engine at the Philadelphia Centennial Exposition, was only three hundred horse-power.



PALACE OF ELECTRICITY.

A very large building is devoted to the exhibits of the Department of Electricity. Including the court, the building covers eight acres and the cost was \$400,000. The groups of lofty columns about the entrances and their classic details give the building a dignity worthy of its central position in the "main picture" of the Exposition. The exhibits in the Palace of Electricity will make it a center of attraction for all who are concerned in electrical progress. The remarkable advance in electrical engineering and the new discoveries of the science during the last ten years made possible the most comprehensive exhibit ever assembled. Dynamos and motors of many kinds and new electrical machinery for a multitude of uses may be seen in operation. Definite progress has been made during recent years in the use of electricity in the treatment of diseases. How it is thus used is illustrated with X-ray apparatus and the famous Finsen light. The progress in electric lighting and the use of electric power is shown. Small but powerful electric locomotives for mining purposes make an interesting exhibit. The wonders of electro-chemistry are illustrated.



CORNER TOWER AND ENTRANCES, PALACE OF ELECTRICITY.

The view here shown is that seen from the Lewis and Clark Bridge, at the southwest corner of the Palace of Electricity, a structure that is one of the architectural triumphs of the Exposition. In the center of the south facade, at the right of the picture, may be seen one of the great Roman gables, with arched window. The corner pavilion, reduplicated in each of the other three extremes of the building, rises in pyramidal form, and provides excellent opportunity for sculptural ornamentation. On the very summit of the pyramid stands the nude figure of Light, holding aloft a star, and at her feet crouch images of Darkness. The groups lower down represent Wonders of the Lightning and Wonders of the Aurora. Around the building there extends a Corinthian cornice, with decorative supports for flagstaves above. The doors in the corner pavilion are noteworthy, being adapted from the design of an ancient door still existing at Athens. With the waterways, the fine trees and the green sward, this is one of the best aspects of this noble building, which shelters the evidence of so many modern triumphs.



PALACE OF ELECTRICITY AT NIGHT.

The beautiful Palace of Electricity is one of the central structures of the Exposition, standing opposite the Palace of Education on the west side of the Grand Basin. The Lagoon system extends entirely around the building and the approach is by means of several ornamental bridges. The entire setting is most beautiful. The Palace of Varied Industries stands on the north, the Palace of Machinery on the west and the Cascade Gardens rise on the south. The building covers eight acres and is one of the most costly on account of the many lofty columns and entablatures, the high towers at corners and entrances and the liberal use of sculpture. The architecture is such as to make a picture of unusual beauty when the electric current is turned on and the thousands of bulbs glow with festive radiance. In the brilliant night picture the statuary on the lofty corner towers and elsewhere stands out prominently against the dark sky. The sculpture on the corners is by Bela L. Pratt. The standing figure represents Light, while at her feet crouch in the shadow of their mantles, figures representing Darkness.



PALACE OF MANUFACTURES.

Fourteen acres are included within the four walls of the Palace of Manufactures. About nine hundred industries are represented in the exhibits. The several great nations of the world are present with displays of most interesting character. Japan occupies an extensive space in the western end of the building. Germany and France occupy large spaces. The textile display, from all parts of the United States and from many countries of the world, has a place in this building. Carpets, tapestries, fabrics for upholstery, the glass and crystal exhibits, the display of modern plumbing equipment, apparatus for heating and ventilation and fixtures for lighting are a part of the exhibits in this vast building. Among the processes shown are the manufacture of steel pens, paper boxes, shoes and hats. The art of window dressing is illustrated. The Palace of Manufactures cost \$720,000. It stands east of the Plaza of St. Louis, north of the Palace of Education and west of the Palace of Liberal Arts. The Municipal Street lies just north of this building.



PALACE OF MINES AND METALLURGY.

The architect of the Palace of Mines and Metallurgy offers something entirely new in Exposition construction. He has thrown aside all tenets and discarded all precedents, while securing a most refreshing result. None but an architect can tell where he has found his suggestions, and it is clear that the combinations are the result of his own genius. We can all discover the tall Egyptian obelisks that flank the square Egyptian entrances but the bulbous domes far aloft are nature's favorite form. The open corridors and overhanging roof suggest coolness. The building is 525 by 750 feet and covers nine acres. It is the largest building ever erected for a mining exhibit and cost \$500,000. The Mines and Metallurgical exhibit embraces everything from clays to precious metals and gems. Mine engineering in its latest development is clearly portrayed. Ore crushing and concentrating processes are shown. Primitive methods of smelting copper ores by Mexican Indians are shown in an exhibit in the Mining Gulch. A modern art pottery is also a feature of the gulch, wherein the processes of manufacture may be noted.



PALACE OF LIBERAL ARTS AT NIGHT.



PALACES OF MACHINERY AND ELECTRICITY AT NIGHT.



PALACE OF TRANSPORTATION.

The visitor is reminded of a great railroad station as he notes the architecture of the Palace of Transportation, which stands west of the Palace of Varied Industries and north of the Palace of Machinery. The building is 525 feet by 1,300 feet, covering fifteen acres. Beneath the expansive roof are displayed all the modern methods of transportation together with historical exhibits of great interest. The historical display of old locomotives shows graphically the long struggle from the time of the stage coach to the era of the modern palace car. Visitors are permitted to inspect the most palatial trains. A huge locomotive stands in the center of the building upon a turn-table. In the western end of the building is a laboratory for testing the efficiency of locomotives. The old horse car and the modern trolley car stand side by side. The display of automobiles shows the remarkable possibilities of this new means of travel. Motor boats and other water craft are here in goodly numbers while the road vehicles for all sorts of purposes are not forgotten. Models of railway stations, cars and other railway equipment are displayed.



THE SUNKEN GARDEN.

Of the many choice examples of landscape gardening at the Exposition, none is more pleasing than the Sunken Garden, a richly planted parterre lying between the Palace of Mines and Metallurgy and the Palace of Liberal Arts. The accompanying view is toward the Southeast, with the main entrance of the Government Building as a background. There are really many gardens in one great level space, three feet below the surrounding walks. A graceful slope of fine turf forms the frame for the beautiful picture. Wonderful combinations of color and charming designs are spread out before the eye, and the scene is really kaleidoscopic when one walks about. Not the least charm of these gardens is their constant change, for all decorative plants and flowers are transient, and as the season advances new pictures are presented. At midsummer cannas and other gorgeous flowers are judiciously distributed, adding their glories to the scene. Tropical foliage shows forth, new dispositions are made of the bay trees, and a transformation is worked in the whole prospect by the army of gardeners who are always at work at the Fair. There are seats for hundreds of visitors around the parterre, and the exhibit palaces afford shade in the heat of the day, so that the Sunken Garden is one of the most delightful resting places at the Exposition.



LOUISIANA PURCHASE MONUMENT AND PALACE OF VARIED INDUSTRIES.

The Plaza of St. Louis, in which the Louisiana Purchase Monument stands, is a favorite gathering place for World's Fair visitors. The monument, designed by E. L. Masqueray, is one of the most artistic ornaments of the Exposition. The crowning figure of Peace is by Karl Bitter. At the base is another sculptured group by Mr. Bitter commemorating the signing of the Louisiana Purchase Treaty. In this group appear the figures of Marbois, the representative of Napoleon, the first Consul of France; Robert R. Livingston, United States Minister to France, and James Monroe, afterward President, the special envoy of President Jefferson, sent to assist Livingston in the negotiations. From the Plaza of St. Louis the visitor may see Festival Hall, the Cascade Gardens and other beautiful features.



LOOKING TOWARD JERUSALEM.

Looking toward the West from the western entrance of the Palace of Education and Social Economy, the splendid architectural detail of the corners of the Palace of Electricity is prominently shown. The domes of Jerusalem tower in imposing grandeur in the distance. The larger of the domes is that upon the Mosque of Omar, which in the ancient city stands where stood ages ago the Temple of Solomon. To the left in the picture are seen the Western Cascades and Fountain of the Atlantic. The grassy incline of Art Hill leads up to the splendid Restaurant Pavilion at the western extremity of the Colonnade of States. On this and the other slopes leading down from the Festival Hall to the general level of the Exhibit Palaces, flower gardens, so arranged as to give a perpetual show of color and beauty, have been planted. The natural conformation of the ground has been admirably adapted to the pictorial effect of the Exposition's central feature.



PALACE OF AGRICULTURE.

A single great building covering an area of twenty-three acres is in itself a most interesting object. Such is the Palace of Agriculture, the largest of the Exposition structures. It is in the central western part of the grounds upon a site sixty feet above the main group of buildings. It overlooks, to the northward, the principal group of foreign buildings. On the west side one may see the extensive Philippine Reservation. East are the rose gardens and the southern extension of the Pike. South of it is the Palace of Horticulture. Nearly all the states and nations of the world are here represented. In the central nave are displayed special exhibits of five of the principal products of the soil—corn, cotton, sugar, rice and tobacco. In the southwestern corner is a model dairy in operation. In the center of the building is an extensive refrigerated showcase in which are displayed the dairy products of many states. Here the visitor may see a model creamery in operation using 5000 pounds of milk a day and equipped with all the latest butter and cheese making apparatus. More than two acres are devoted to the food exhibits. In the southeast corner are the agricultural implements and modern farm machinery.



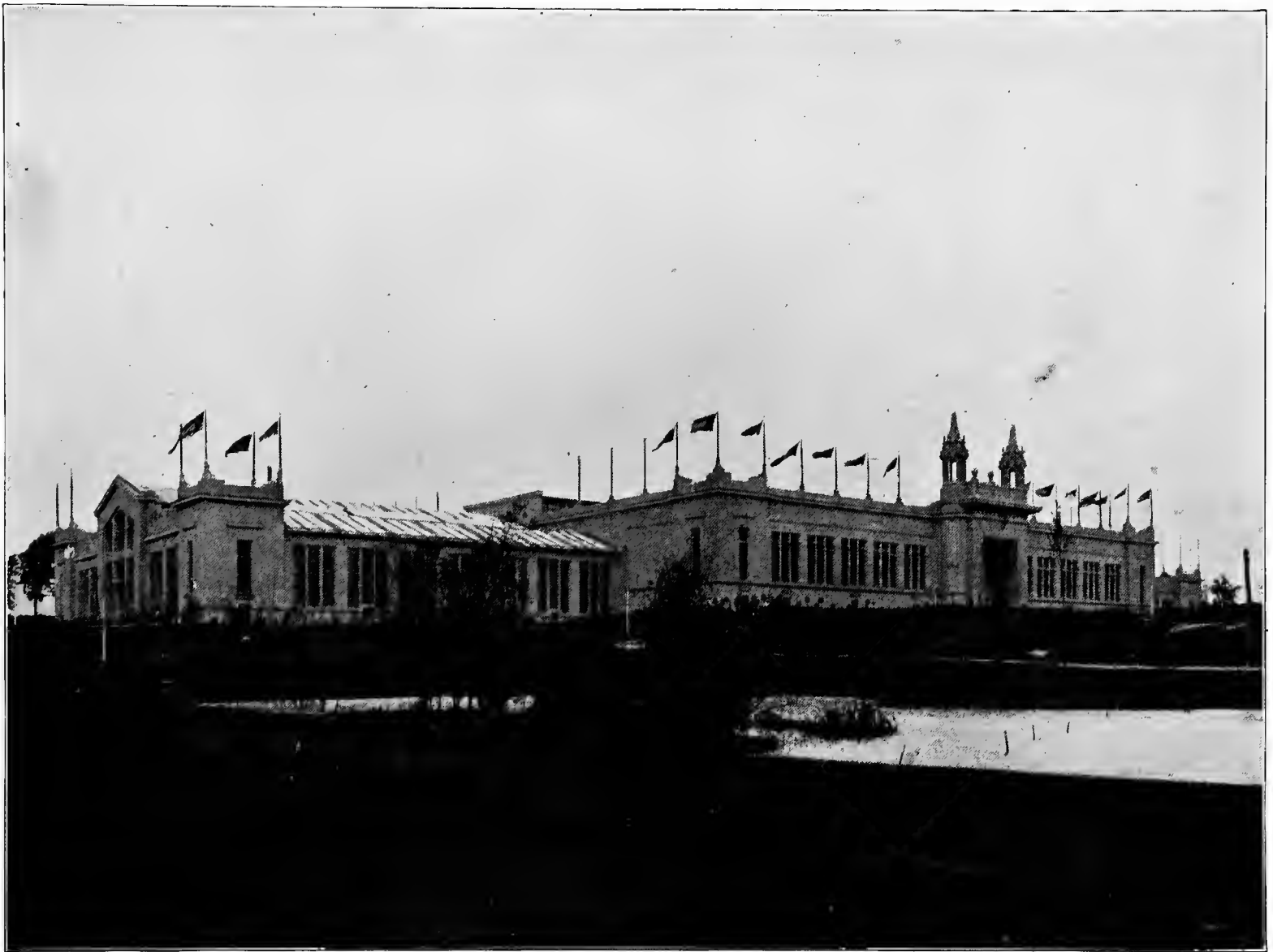
THE FLORAL CLOCK.

This is one of the novelties of the Exposition. The great dial, 112 feet in diameter, is laid out in flowers and plants of bright foliage, and is located just north of the Palace of Agriculture, on the slope of a hill, hence it is visible from many points and from great distances. Each of the hands weighs 2,500 pounds. The minute hand is 74 feet long, and it moves five feet every minute. The five-minute spaces between the hour-marks are clearly marked off by differences in color into minute-spaces each five feet long. Unlike other clocks, this one moves rapidly for a few seconds and then stops on a mark. This is repeated every minute. When one goes up the hill and looks at the beautiful machinery that actuates this clock, he understands why it moves in this manner. There is a master clock under glass, and at the beginning of each minute it sets in motion a compressed-air piston that moves the mighty hands. Hours and half-hours are struck on a bell weighing 5,000 pounds. Close at hand there is a terrestrial globe, revolving once in twenty-four hours, on which one may read the time of day or night at any place on earth. There is also an hour-glass, holding 100 pounds of sand, reversed at the end of each hour. Everything connected with the interesting exhibit is moved by compressed air, but it is all controlled by the delicate, accurate master clock.



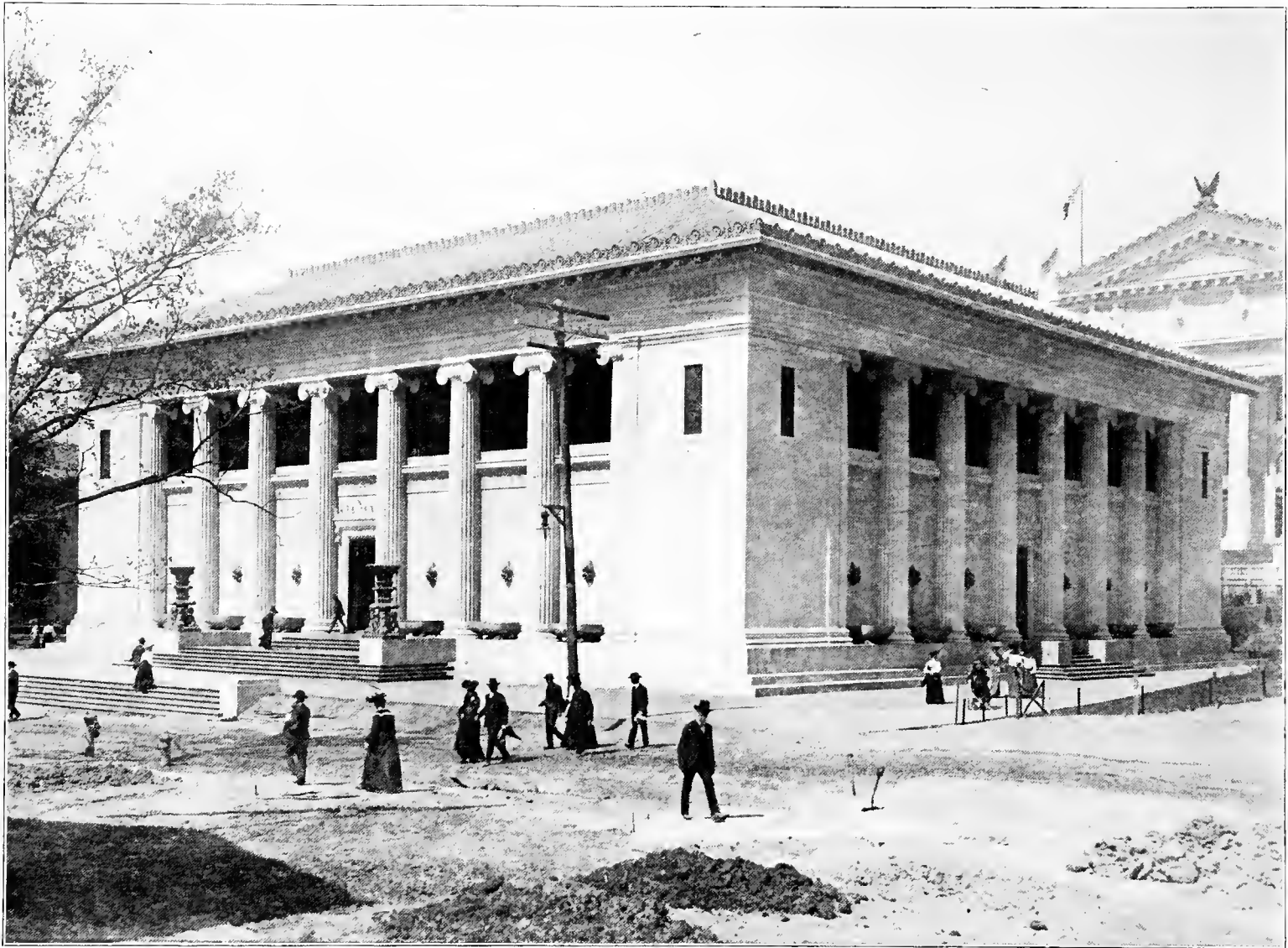
PALACE OF MINES, GERMAN HOUSE AND EAST RESTAURANT PAVILION.

This view brings together several important and interesting buildings with a fine setting of water-course, trees, shrubbery and statuary. The vista is seen from a point near the northeast angle of the waterways, and beyond the beautiful restaurant pavilion near the center lies the forest. At the left is the Palace of Mines and Metallurgy, a unification of Egyptian, Greek and Byzantine architectural elements, the structure covering nine acres. It houses some of the most interesting exhibits at the Fair, among them the titanic statue of Vulcan in iron. At the right a glimpse is had of the east facade of the Palace of Education, one of the most attractive buildings in the main picture, whether considered as an architectural composition or as a home for displays. Here the great schools and colleges and the cities of the Union have brought together exhibits that open the eyes of the visitor. The novelty of the police exhibit makes it a popular feature. The German House, a reproduction of the Charlottenburg Schloss, occupies a commanding location on the hill at the right of the restaurant pavilion, and in it may be seen some rare treasures sent by the German Emperor. The view shown, whether seen by day or by night, is a charming one, full of variety and contrast—one of the many complete and satisfying scenes by which this Exposition is distinguished.



PALACE OF HORTICULTURE.

Occupying the highest site of any of the large exhibit buildings, the Palace of Horticulture stands south of the Agriculture building. It is divided into three parts. The main section is 400 feet square and devoted to the display of fruits and general horticultural exhibits. The eastern wing, 200 feet square, is a great conservatory for tropical plants, fruit trees and flowers. The western section, 200 feet square is given up to cut flowers and horticultural implements. The Bee exhibit is also in this part of the building on the north side of the wing. Here are shown all the profitable varieties of bees at their daily task of gathering and storing honey, together with the modern apparatus used in successful bee culture. During the season there will be, upon certain days, a free distribution of apples and other fruits from the Palace of Horticulture. Beautiful exhibit gardens surround this palace, planted with the choicest flowers and shrubs.



GOVERNMENT FISHERIES BUILDING.

This classic structure, resembling an ancient Pompeian residence, adjoins the Government Building at the southwest. Curious groups of scientific names are placed on the walls behind the colonnade that surrounds the building, which is square in shape and 136 feet on each face. Overhead lighting enables the visitor to see the fish and other water-creatures living in the 35 tanks along the corridors. Fish from both salt and fresh water are exhibited by the Fish Commission, the former in tanks supplied with sea-water. There are filtering and aerating devices, and arrangements for controlling the temperature. In the center of the building is a pool for seals and other swimming creatures, and a throng always surrounds it. So popular, indeed, is this building that the visitor needs patience at times to view the exhibits, but they well repay the trouble. The schools of gold-fish, the paddle-fish, the gar, the toothed sheepshead, the hermit-crab, the spider-crab, the lady-crab, live lobsters so different from those we know,—all these are the source of lively interest. One may see the resplendent Bermuda fish, the trunk-fish, the parrot-fish, the angel-fish, and the curious little hippocampus or sea-horse. The Government of the United States has made thoroughly good exhibits in many departments of the Exposition, and all are popular.



LOOKING DOWN THE CASCADES.

Looking north from the base of the Festival Hall a magnificent panorama is unfolded to the observer. In the accompanying picture the camera is pointed almost due north. At the left and above, but not appearing in the picture, is H. A. MacNeil's massive "Fountain of Liberty," where the Central Cascades have their source. As the waters tumble from weir to weir toward the Grand Basin, where they make their final plunge, they are divided into three streams which broaden toward the base of the slope. Bordering these cascades are pedestals carrying allegorical sculpture expressive of liberty in its various forms. Among these is a group called "Physical Liberty," in which the idea is expressed by a swift running bison at whose side speeds an Indian youth of perfect grace. Other sculptures consist of children, fish and animals in playful attitudes. Beyond the Grand Basin the eye sweeps the broad court surrounded by magnificent exhibit palaces.



GROUP OF GONDOLAS ON GRAND BASIN.

The beautiful Venetian craft that ply the waters of the Exposition lagoons give just the needed touch of romance. A gondola anywhere is a luxurious and a useful boat, but it is never prosaic. Many of these long, dark, graceful boats are in constant use at the Fair, and they form charming pictures as the swarthy oarsmen propel them with easy grace, standing at the prow and stern, facing forward. These are real gondoliers from Venice, many of them gifted singers, and the lagoons ring with music as the evening falls and the lights come forth. Often the pedestrian passing over a bridge is almost startled at the sound of music, and looking over the rail he sees a gondola gliding softly beneath him, the rowers intoning liquid Italian words; or perhaps the party of visitors is in the mood for song and is sending forth a joyous chorus. The view shown is the west portion of the Grand Basin, with one of the restaurant pavilions rising in the center, above the cascades. Two of the beautiful fountains are throwing their cooling spray high in air, and half-a-dozen gondolas are lying at rest. Nowhere else except in Venice can such a scene be found, and even there the setting cannot equal this.



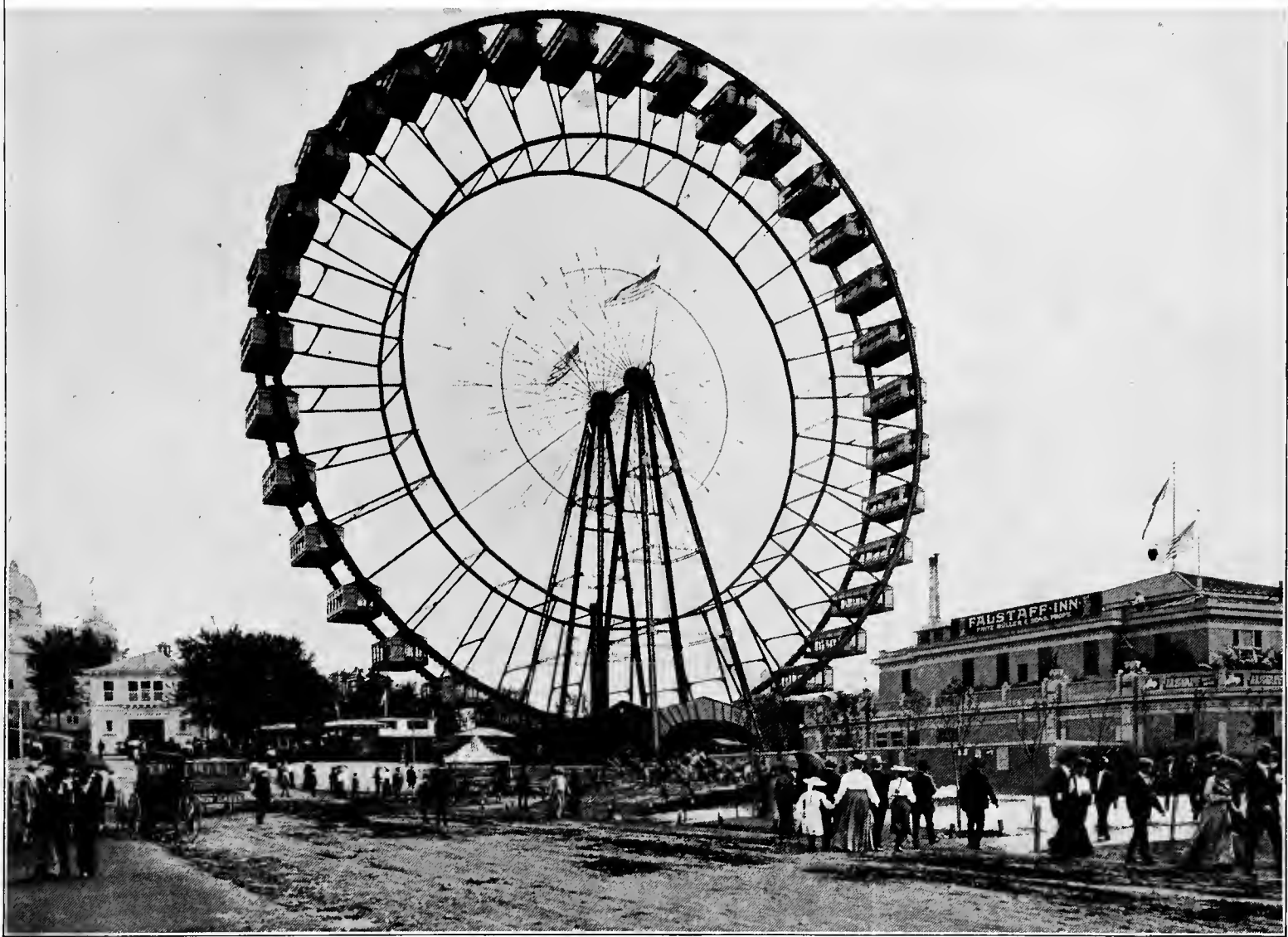
EAST LAGOON AND PLAZA OF ORLEANS, FROM CASCADE GARDENS.

The view is toward the northeast, and the imposing structure at the right is the Palace of Mines and Metallurgy, beyond which is the ornate Palace of Liberal Arts,—the building wherein the Dedication exercises were held on April 30, 1903. The ornamental bridge in the foreground is one of the broad, graceful viaducts that span the lagoons, and the foliage that partially screens it is an outlying fringe of the great Cascade Gardens. In the distance, at the left of the picture, is the tall tower from which wireless telegraph messages are sent. An elevator can be utilized to reach an elevation of nearly 300 feet in this tower, and from that point the observer sees spread before him all of the Exposition and many square miles of town and country besides. Glorious statuary adorns these bridges and buildings; vigorous trees throw shade on the well kept lawns; seats are provided for the weary guest; music of bands and of singing gondoliers floats on the air. Color and life abound, yet tranquility, serenity, repose and dignity are the characteristics. This is a favorite view, a large and comprehensive view, yet directed toward a relatively small area of the great Exposition. It is one of those scenes that inspire a feeling of poignant regret for the transitory nature of the Ivory City, and of pity for those who are unable to see it.



UNITED STATES GOVERNMENT BUILDING.

It has been the custom of the United States Government to participate generously in all important Expositions. The Government building at the World's Fair of 1904 is the largest exhibit structure ever erected by Federal authority and every department of the Government is represented with elaborate displays. The building is situated upon a broad terrace considerably above the general level of the exhibit palaces in the extreme eastern part of the grounds. It is nearly 800 feet long and 250 feet wide. One of the striking exhibit features, as the visitor enters the central portal, is the half of a battleship with full armament and equipment. The Post Office Department occupies the extreme north-eastern corner and the Smithsonian Institution the northwestern corner. The War Department has a large display of modern arms. A separate building, constructed in the form of a Pompeian house, is occupied by the Fish Commission, which has 35 large tanks stocked with living specimens. Near the Government building are sea-coast defense guns which are operated during certain hours each day. A large building in the western part of the grounds is devoted to an exhibit of the Indian schools, showing the progress which the Indian has made in the arts of civilization. The Bureau of Plant Industry has a six-acre map and school gardens, also in the western part of the grounds.



THE OBSERVATION WHEEL.

Perhaps the best start that the Exposition sightseer can make is to make the trip in the great wheel which first appeared at the Columbian Exposition as the Ferris Wheel. It is located near the center of the grounds and is easily found, though it is much less conspicuous than it was at Chicago. It looked immense at Chicago; in St. Louis it merely looks large. Yet it carries the visitor steadily and safely to a height of about 250 feet and gives him a constantly shifting view of everything, great and small, within the Exposition grounds, not to mention the leagues of town and country added to the prospect. When one has had this bird's-eye view, he goes about the grounds with a sense of familiarity with his surroundings that no map can give. The construction of the wheel presented great engineering difficulties. It contains 4,200 tons of metal, the axle alone weighing 70 tons, and this mass is formed into what may be called a bicycle wheel, with tension spokes. It bears thirty-six roomy cars, each in charge of an attendant. It is no uncommon occurrence to see the wheel carrying 1,500 or 2,000 persons, making four revolutions in an hour. The ride is comfortable and moreover it is safe. More than 3,000,000 people have been carried without injury, and those who have been in the cars in violent storms aver that there was no discomfort.



SOUTH ENTRANCE, PALACE OF LIBERAL ARTS.

This magnificent entrance to the Palace of Liberal Arts, in the form of a triumphal arch, is one of the great architectural works of the Exposition. Some idea of its immense proportions may be gained by comparing it with the men and horses seen in the foreground. The height of the doorway is ninety feet. The fluted Ionic columns on either side of the doorway are said to be the largest ever constructed for a building, being nearly one hundred feet from base to top of capital. The Palace of Liberal Arts covers nine acres and at the several corners are lofty entrance pavilions but little less grand than the one here pictured. It was in this great palace that President Roosevelt dedicated the Exposition on the 100th anniversary of the Louisiana Purchase, April 30, 1903, one year before the opening of the Exposition. In it are displayed exhibits of musical instruments, the graphic arts and similar classes of products.



LOUISIANA PURCHASE MONUMENT FROM GRAND BASIN.

There is but one monument in the Exposition grounds, the magnificent Louisiana Purchase monument that stands at the head of the Plaza of St. Louis, directly opposite the central cascade. It is a majestic shaft, 100 feet high, and is crowned by Carl Bitter's colossal statue of Peace. At the base, on the side facing the Grand Basin, is a group of portrait statues showing the commissioners in the act of signing the Louisiana treaty. At the two sides are symbolic figures of the Missouri and Mississippi rivers. On the side facing the Plaza is the speaker's stand from which many noted visitors have already addressed the Exposition throngs. In the foreground are the splendid sculptural groups, illustrating western life, and close by are the equestrian figures of De Soto, Joliet, and Louis IX, king of France, for whom St. Louis was named. A corner of the Palace of Manufactures is half screened from view by leafy maples, and the snow-crowned peaks of the Alps tower in the distance.



PALACE OF VARIED INDUSTRIES.

The long colonnades, domes and towers are the distinguishing features in the architecture of the Palace of Varied Industries. It has the same dimensions as the Palace of Manufactures, being 525 feet wide by 1,200 feet in length and covering an area of fourteen acres. The exhibits within this beautiful palace are gathered from many states and countries. Germany and Japan are rivals in the extent of space covered, but their rivalry ends there, for the exhibits are radically different. Germany occupies a large area in the northeastern corner, the installation for which is very elaborate. The manufacturers of fine wares have put forth their best efforts with results most creditable and interesting. In this building the exhibits are those of art industries, such as art pottery, cut glass and art glass, office and household furniture, brushes, fine leather articles, jewelry, silversmiths' and goldsmiths' wares, clocks and watches, products in marble, bronze, cast iron, wrought iron, paper hangings and upholsterers' decorations. The Japan exhibit occupies a very large space in the southwestern corner with a beautiful temple as its entrance.



JAPANESE EXHIBIT IN PALACE OF VARIED INDUSTRIES.

One of the first exhibits to be completed in the Palace of Varied Industries was that of Japan. It occupies an immense area in the Southwest portion of the building. The visitor approaching it is at once attracted by the towering central structure, patterned after the entrance gate of a Japanese temple. It is composed of materials brought over by the Government of Japan, and, ornately elaborate as it is, it is a costly structure. Flanked by the north side by long diagonal wings of cabinet work containing artistic displays of Japanese wares, and with its great height and overhanging eaves, this temple-gate is really impressive. Splendid vases of metal add to the effect. The remainder of the floor area of the exhibit is occupied by pavilions and cases filled with displays of the wares that have made Japan so interesting to Americans—delicately carved ivory, shapely and exquisitely decorated pottery, tortoise-shell, quaint pieces in wrought metal, lacquered ware and wonderful embroideries. Superb collections of cloisonné are there, a feast for the eye and a revelation of the patient industry and artistic achievements of the clever people of the Far East.



MODEL INDIAN SCHOOL.

It is fitting that the American Indian should be made an important feature of the great Louisiana Purchase Exposition, a celebration that commemorates the addition to the Union of a vast tract of land once peopled entirely by the Indians. Scores of the primeval Americans are to be seen in various parts of the Exposition, in native garb, war paint and feathers, and their typical dwellings are among the most interesting of the many primitive habitations of man to be found in the western part of the grounds. The center of this Indian exhibit is of worth rather to the serious student of national problems than to the mere sight-seer, for it is in truth a comparative Indian exhibit. It is the Model Indian School, and it shows two widely different classes of Indians. On one side of the long main passage-way are the booths in which the old Indians ply their primitive trades. There are basket makers, blanket weavers, workers in beads, potters and makers of arrows, Indian mothers and pappooses in their native cradles. At the other side of the hall are the class-rooms where the young Indians are taught not only the common school branches but manual training and domestic science. The Model Indian School was designed to show the American people what the government is doing for its Indian wards and in what manner it is solving the perplexing Indian problem.



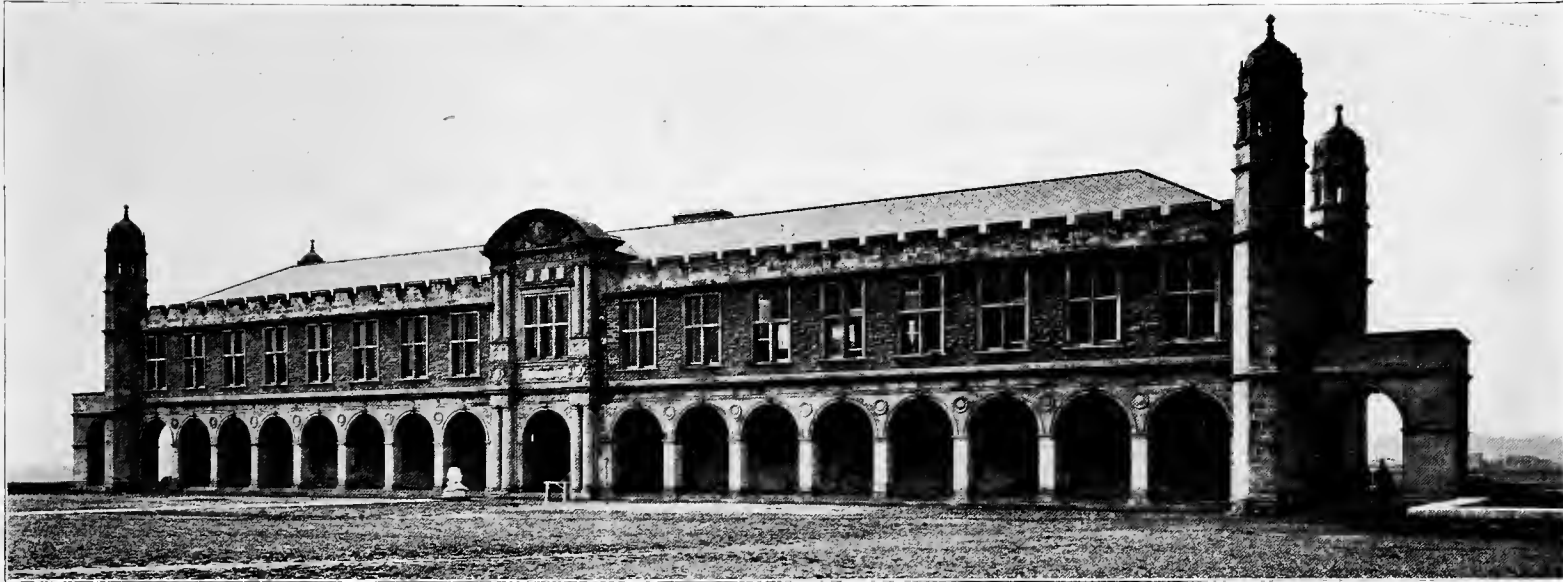
PALACE OF ARTS.

Four pretentious buildings make up the Art Group, representing an outlay of more than \$1,000,000. The group stands on the plateau southwest of the Festival Hall. The central building is of Bedford limestone, a permanent gallery of art. Besides a great central hall, it contains 22 spacious galleries and the necessary complement of offices and jury rooms. It is 348 by 166 feet. The side pavilions are each 422 feet long and each contains over fifty galleries. The Sculpture building stands in the court formed by the other structures. The total number of rooms is 135. All the European countries contribute their best works. So eager were the artists of Italy to display their works that 4,000 pictures were offered when only 400 could be chosen. Italy also sends 100 works of sculpture. Very interesting are the silk and cut velvet wall hangings in the Japanese section, the Beauvais and Gobelin tapestries in the French section, the Sevres and other porcelain wares from France. The exhibit of British art is the finest ever brought together in any country and is exceeded in interest to art critics only by the American section.



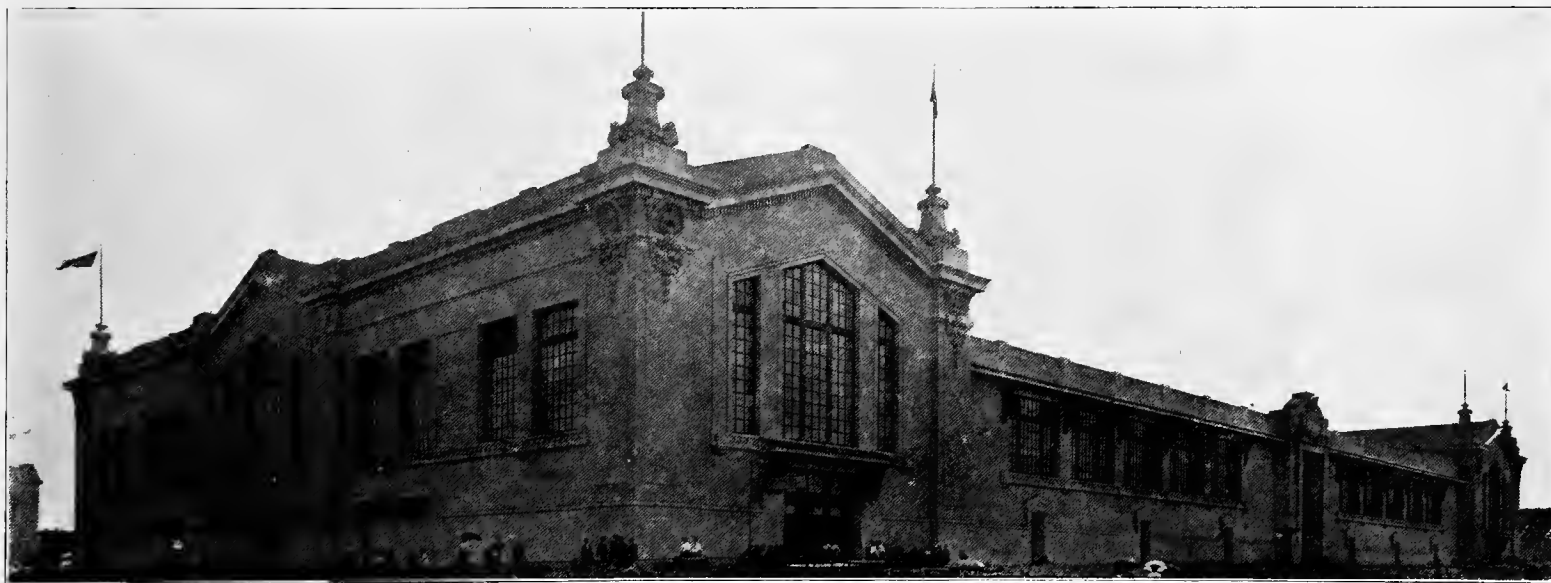
CROWDS AT THE SUNKEN GARDEN.

As a rule the Exposition crowds assemble in the vicinity of some special feature or exhibit. The band stands are sure to be the center of a throng of humanity, for military music appeals to almost every one, whether he be cultivated or not. The Pike and the Plaza of St. Louis are popular because a crowd draws a crowd, and because there is always something going on to attract the nucleus of the crowd. There is one spot in the Exposition that has neither music nor action to recommend it, and yet it is always filled with people. It is the area between the Palaces of Liberal Arts and Mines and Metallurgy, and at the foot of the hill that leads up to the Government Pavilion. This stretch is known as the Sunken Garden, because it is depressed three feet below the level of the surrounding ground. It is framed by sward and broad walks, and from the steps of the Government Pavilion it presents the appearance of a gorgeous piece of tapestry. It is the one bit of gardening that can be taken in as a whole. This is the chief advantage of a sunken garden. The broad walk is lined with benches that are occupied at all hours of the afternoon and evening by World's Fair visitors who are content to spend a little time in the contemplation of pure floral loveliness.



HALL OF CONGRESSES.

This building, the place of the International Congresses, is the Library Building of Washington University. It is built of Missouri pink granite, trimmed with Bedford limestone. It is 258 by 144 feet in size, and cost \$250,000 to construct. The style of architecture is Tudor-Gothic. The main entrance is decorated with elaborate carvings. Here scientists and scholars from all over the world will meet during the Exposition.



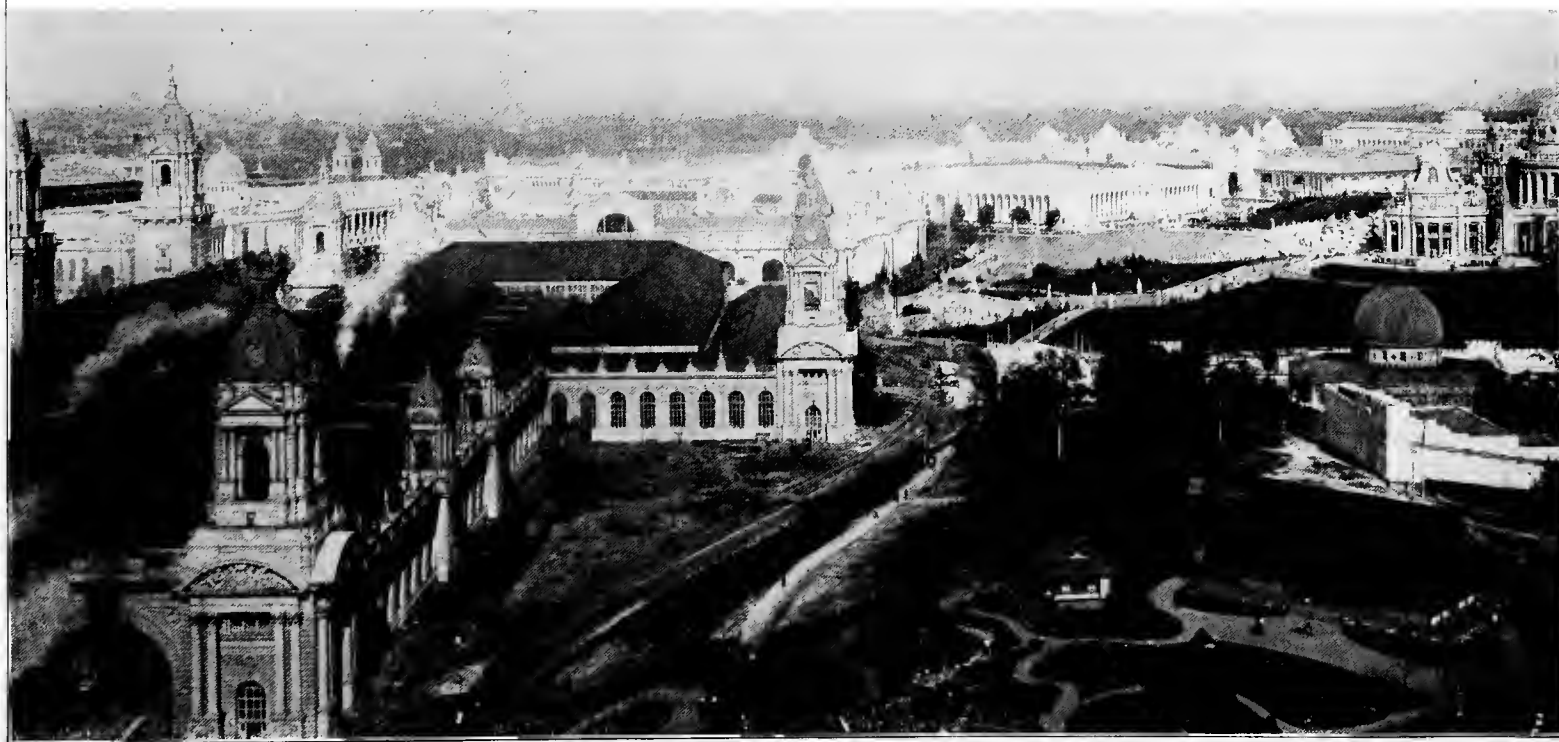
PALACE OF FORESTRY, FISH AND GAME.

Standing south of the Administration Building and west of the principal foreign pavilions, the Palace of Forestry, Fish and Game is the best building ever constructed at an Exposition for the display of exhibits relating to the important natural resources which are included in the title. The building covers four acres and cost \$200,000. In it the various states and several foreign nations show their fish and game resources. One of the most interesting features is an aquarium 190 feet in circumference.



WEST LAGOON.

One of the broad reaches of waterway is shown in this view, looking directly south from the northwest angle of the canal. At the right is the east facade of Machinery Palace, and at the left the imposing front of the Electricity Palace is seen—both suggesting many instructive and entertaining hours of sight-seeing, for the latest and best of the world's mechanical triumphs are awaiting inspection. Turf and shrubbery line the lagoon, and the large trees seen are some of the many hundreds that have been transplanted with wonderful success. In the central distance is one of the graceful bridges that span the water-course at convenient points, and beyond it rises the west crest of the curved hill crowned by the west restaurant pavilion. The Terrace of States sweeps to the left from this point, and a bit of the Art Palace is visible. On the water lie launches at rest, and swan-shaped boats may be seen. There are many varieties of water-craft in use on the lagoons, and charming pictures are formed when they are massed for a water-festival.



VIEW FROM OBSERVATION WHEEL, LOOKING EAST.

The Observation Wheel, located on University Way, near Station 9 of the Intramural Railway, carries the sightseer about 235 feet into the air. The view here shown is that looking toward the east. Most prominent in the left and center foreground is the L-shaped Palace of Machinery, with steam arising from the power-house partly shown in the left corner. Occupying most of the foreground at the right is Japan's group of buildings, with pavilions, tea-houses, and walks winding through the gardens. In the middle distance, at the right, is seen part of the white walls of Jerusalem, with the round Graeco-Byzantine tower of the Mosque of Omar. Just beyond are the west restaurant pavilion and part of Festival Hall, and beyond these the Palace of Mines and Metallurgy with the Government Building showing its roof and dome above. In the middle distance, at the left, beyond the square towers of the Palace of Machinery, are the Spanish Renaissance towers of the Palace of Varied Industries. Electricity Palace is just east of Machinery, and as the eye sweeps to the right, the Grand Basin is seen, with the stately columns of the Palace of Education facing it. The sky-line of trees is in Forest Park, and a bit of the city shows at each side.



GENERAL GRANT'S LOG CABIN.

It was a happy thought to bring to the World's Fair such a potent reminder of one of America's greatest generals as a cabin built by his own hands. This structure stands in the wooded part of the Exposition grounds, a few rods east of the art palaces. The cabin of logs was built by General Ulysses S. Grant when he was a frontiersman and farmer in St. Louis County in 1854, only eleven years before he achieved the great victory at Appomattox that made his name immortal. The cabin was carefully taken down, removed from its original site and rebuilt upon the Exposition grounds exactly as it stood originally. At the dedication of the Exposition, General Frederick D. Grant took the opportunity to visit the cabin built by his illustrious father and evinced much interest in its preservation. The cabin teaches a great lesson to American youth, showing that humble tasks cannot demean the manly or the truly great.



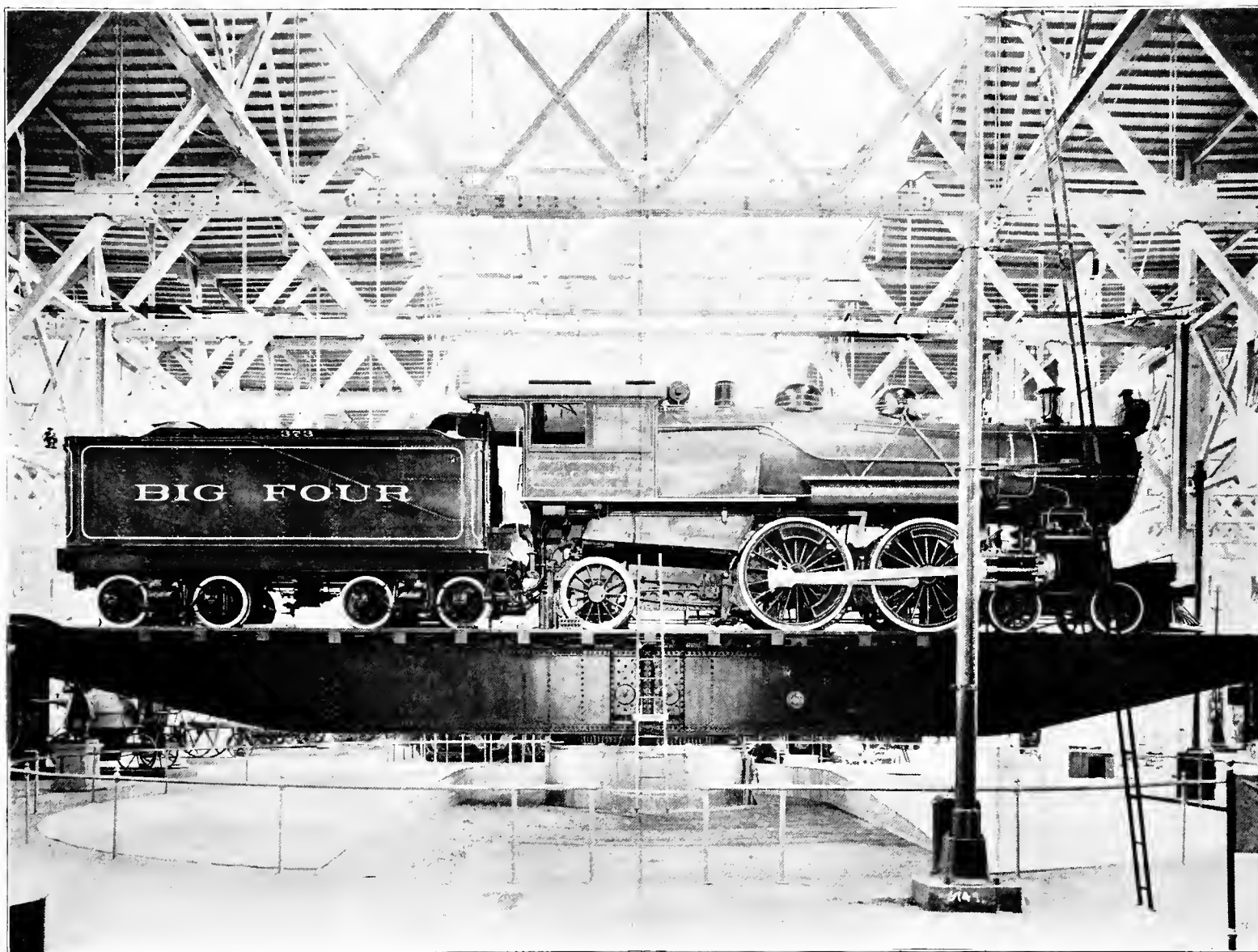
PLAZA FRONT OF PALACE OF VARIED INDUSTRIES.

The Palace of Varied Industries is a beautiful building, 525 by 1,200 feet, fittingly occupying one of the most prominent sites in the Exposition grounds. The visitor learns early to locate things with reference to this structure and its neighbor across the Plaza, the Palace of Manufactures. The great Plaza of St. Louis is the center of everything that requires large space. From it one sees much of what is greatest and best. From it one passes into some of the finest exhibits in the great buildings. The noble entrance shown in this illustration leads directly into the monumental hall of the German exhibit which occupies a large number of beautiful rooms grouped about an open court. Art pottery, cut glass, silversmiths' wares, wrought iron and many other articles of use and adornment are found in these rooms, and one section is devoted to an exhibit of the amber industry. Japan has divided the honors with Germany in the Palace of Varied Industries, and has installed a wonderful collection in the southwest corner, with an imposing temple-gate as an entrance. The view here shown is one that will often be recalled by the World's Fair visitor after the Exposition is only a memory, for the scene is one of the first to greet the eye and one with which pleasant recollections will be associated.



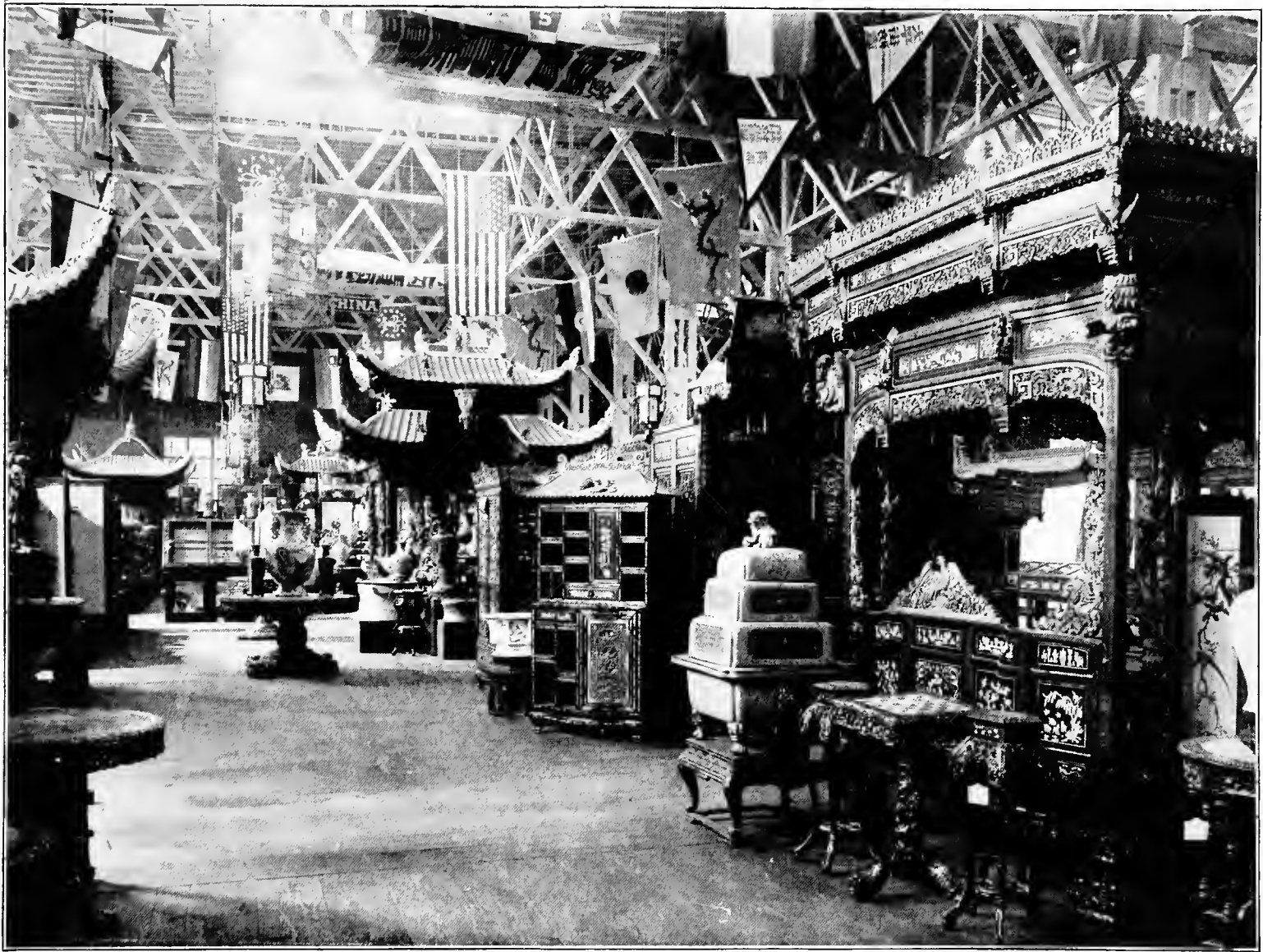
GERMAN RAILROAD EXHIBIT.

Across the Olympian Way from the Palace of Forestry, Fish and Game, is one of the most important exhibits of the entire Exposition. To the casual observer it seems to consist of three small stucco houses, several tall signals, half-a-dozen short railroad tracks and a profusion of blooming flowers. Over the portal, which flies the red, white and black flag, is the inscription, German Railroad. The American who is half afraid to open the morning paper for fear of being greeted with the almost daily railroad disaster, would do well to study this German exhibit and demand the same system for the prevention of wrecks in the United States that is in use in Germany. The block and switch system that is here installed was designed for the town of Oberhausen near Essen, a mining district of West Prussia, where it is to be placed in operation as soon as the World's Fair is ended. The entire system is controlled by electricity, and the signals are such that the danger of accidents is reduced to the minimum. By this system the deadly "open switch" is an absolute impossibility. One of the simplest and most effective devices here shown is the railroad gate for city street crossings. It is a collapsible steel curtain that hangs from the gate beam to the ground so that while trains are passing, children and small animals cannot reach the track.



A MODERN TURNTABLE IN THE TRANSPORTATION PALACE.

Centrally located in the Palace of Transportation is the working exhibit of the C., C., C. & St. L. Railway (Big Four Route), a monster locomotive and tender mounted on a turntable resembling an inverted bridge-truss, the whole assemblage of parts revolving easily on a relatively small horizontal circle of steel, so that the headlight, carried high in air, illuminates in turn every corner of the great building. As the turntable, with its well-poised burden, revolves in its 75-foot circle, the 79-inch driving-wheels rotate rapidly. Electric power is used for moving all of the mechanism, and only the result is seen. The American Locomotive Company built the engine, and the Chicago Bridge and Iron Works supplied the turntable. In the circle of floor-space below the sweep of the turntable, the railroad company has laid out a map showing the route traversed by its lines. Besides its own weight, the great turntable carries that of the locomotive, 184,000 pounds, and the tender, 140,000 pounds—162 tons in all. To balance the greater weight of the engine and give steadiness to the motion, 55,000 pounds of sand are carried in the tender. Engines of this type haul ten cars at a rate of sixty miles an hour.



CHINESE EXHIBIT, PALACE OF LIBERAL ARTS.

The Japanese are recognized the world over as the most artistic of all nations. The art of China is not so well known to the western hemisphere. If the visitor to the World's Fair would learn what the art of China really is, he should pay a visit to the north-east corner of the Palace of Liberal Arts. This corner of the building is occupied by a veritable forest of art works, tables, chairs, vases, screens, pagodas and cabinets. These are all examples of the most intricate and exquisite hand work. There are vessels of beaten brass and grills of hand wrought iron. There are embroidered screens and furniture of ebony inlaid with mother-of-pearl. Many of the pieces of furniture are of ebony and the other heavy dark woods, carved by hand in the most delicate and beautiful designs. There are vases in profusion, such vases as the connoisseur would love to own and to cherish forever. Among the pieces of rare pottery are several examples of the finest Satsuma ware. More rare and valuable than these are the gorgeous vases of precious stone clay, the making of which is a lost art. More valuable still are the three peach-blossom vases, the tallest but six inches high, that might be purchased for \$10,000.



SCULPTURE IN PALACE OF MANUFACTURES.

The collection of marble statuary in the Palace of Manufactures, brought together by six or seven Italian firms, attracts a vast number of visitors and is the occasion for the frequent question, "Why are not these works in the Art Building?" which meets with the ready answer, "Because they are not exhibited by the artist, but by the firms that sell them." To be sure, the work is for the most part original, though there are fine copies of masterpieces, and much of it is startlingly realistic, so that some of the critical are not quite pleased, but many who come to scoff remain to buy—for everything is for sale. Certain pieces bear long pendants of cards showing how many replicas have been ordered, and by whom. Pochini's bust, *The Spirit of Music* has been deservedly honored in this way. "Happier than a King," by Frilli, Romanelli's "Don't Touch Me," Solaini's piece with the same title, and others that have been sold over and over, show the appeal that tender childhood makes everywhere. There are many other interesting figures and groups—among them the vigorous Wrestling Bacchantes, the large figure of a woman in a hammock, and the baby in a high-chair almost overturned by a big dog beneath.



CALIFORNIA SECTION, PALACE OF AGRICULTURE.

California has made a display in the Palace of Agriculture that is worthy of that great state. It spreads over a large area in that vast building, and comprises products of the soil from many sections. Here are shown fruits in endless profusion and of wonderful size and quality. Table delicacies are displayed in tempting array. The game and food fish of Californian waters make an interesting part of the exhibit. There are bales of alfalfa, the great forage crop which can be cut five times in one season. A horse done in hops, a bear made of prunes, and a reproduction of the great seal of the state in beans are among the features of interest. The wine-makers of California have made a display that is not merely comprehensive but strikingly beautiful. The Sacramento Valley Development Association, representing eleven counties, has made a special exhibit of the resources and products of this favored valley, accompanied by maps and charts telling the story of rainfall, temperature and other conditions in which the agriculturist is vitally interested.



FESTIVAL HALL AND CENTRAL CASCADES.

No description can convey to the mind an adequate idea of the beauty of this wonderful architectural masterpiece designed by Cass Gilbert, of New York. Notwithstanding the great size of the building the festive effect is shown in every part. The building is 200 feet in diameter and 200 feet high. The auditorium contains seats for 3,500 and a stage large enough for the great choruses of hundreds of voices which appear from time to time in the musical programs of the Exposition. The largest pipe organ in the world is a part of the equipment. Mr. Gilbert is the designer of the exterior of the building alone. The beautiful setting of cascades and sculpture, the massive colonnades, fifty feet high, and the interior architecture of the building were all done by the chief of design of the Exposition, Mr. E. L. Masqueray, of New York. The great beauty as well as the massive character of this centerpiece of the World's Fair will be long remembered by visitors. To those who have not seen it, this picture must convey a lasting impression. One may gain some idea of the vastness of this feature by noting the tiny stature of the people appearing in the photograph.



THE MUNICIPAL STREET.

The department of Social Economy has one exhibit that does not consist of columns of dry statistics nor files of lifeless records. It is the Municipal Street, a materialization in buildings, parks and driveways of the beautiful theories of social economy. The Municipal Street, 1,200 feet in length, the central avenue, with a uniform width of 42 feet, constitutes a comparative study in road making. Ten kinds of paving are here exemplified, each kind individualized by a clear line of demarkation, and each kind properly labeled so that the street departments of the American cities may note the good and bad points of each variety. Among the buildings on the street, those erected by Minneapolis and St. Paul, Kansas City, San Francisco and New York are especially worthy of note. Other buildings are the Model Town Hall, Emergency Hospital, the Museum, the Model Nursery and Playground and restaurant pavilions. The remainder of the exhibit consists of a comprehensive array of street fixtures, drinking fountains, lamp posts, fire plugs and general street fixtures.



THE MODEL TOWN HALL.

The Municipal Street was intended originally to be made up of accepted models in the important features of town building. While much of the original plan remains, the project evolved itself into an exhibit of municipal utilities of many kinds, which perhaps are models, nevertheless. The Model Town Hall is one of the most interesting of the features on this interesting thoroughfare. Entrance to this structure is gained by a fine curving staircase and by a carriage ramp. These approaches partially enclose a small court containing a statue representing civic virtue and progress and a fountain. Very interesting is the exhibit made by the City of Boston. The City of Buffalo shows the greatest engineering work now under construction on the face of the globe, namely, the rebuilding of the Erie Canal, to cost \$101,000,000. Of this amount \$10,000,000 is expended this year and \$15,000,000 a year thereafter. The amount of canal to be built is 445 miles, of which 290 miles are new construction. The minimum bottom width is 200 feet, depth 12 feet, for barges of 1,000 tons capacity. The locks are 328 feet long by 28 feet wide.



MINNEAPOLIS AND ST. PAUL BUILDING.

The Model Street is in the northeast corner of the Exposition grounds, with Intramural stations 16 and 17 touching its limits. Near the center of the group of a dozen buildings, next to the Town Hall, stands the structure shown in the illustration, the Municipal Museum erected and furnished by the Twin Cities at a cost of \$25,000. In the varied and interesting exhibit on the ground floor, the first thing that attracts the attention is the large map of the two cities, partly in relief and partly painted on the curved wall of a deep recess opposite the main entrance. A model of the great milling district of Minneapolis is shown in the east room. Very large photographs show the prominent buildings, the lakes, the parks and the summer resorts, the public playgrounds and gymnasiums, and the success achieved in smoke-abatement. Charts and diagrams show the commercial products of the two cities and the relative importance of these to each other and to those of other cities. A model of the new State Capitol, with additions showing the proposed treatment of the surroundings, is exhibited in the west room. The Boards of Health show statistics of the healthfulness of the cities.



KANSAS CITY CASINO.

Among the buildings of the Model City, in the northeast corner of the Exposition grounds, is the pavilion erected by the municipality of Kansas City, a city that has grown rapidly in the last few years, until now it contains more than one-third as many inhabitants as St. Louis itself. The Casino of Kansas City is a commodious and ornate structure, consisting of wings at the east and west supplemented by loggias, and connected by a court enclosed by double rows of fine columns. Within this court, protected by an awning, is a very elaborate map of Kansas City, surrounded by decorations of living flowers. The eastern wing is devoted to private uses, and in the western wing the city makes the chief display of her resources, her achievements and her rank. Here are many paintings of the interesting scenes of the city and suburbs, accompanied by statistics of her wealth and progress. It is evident from the showing made that if the growth of Kansas City continues for a few decades, the State of Missouri will possess two cities of the first rank.

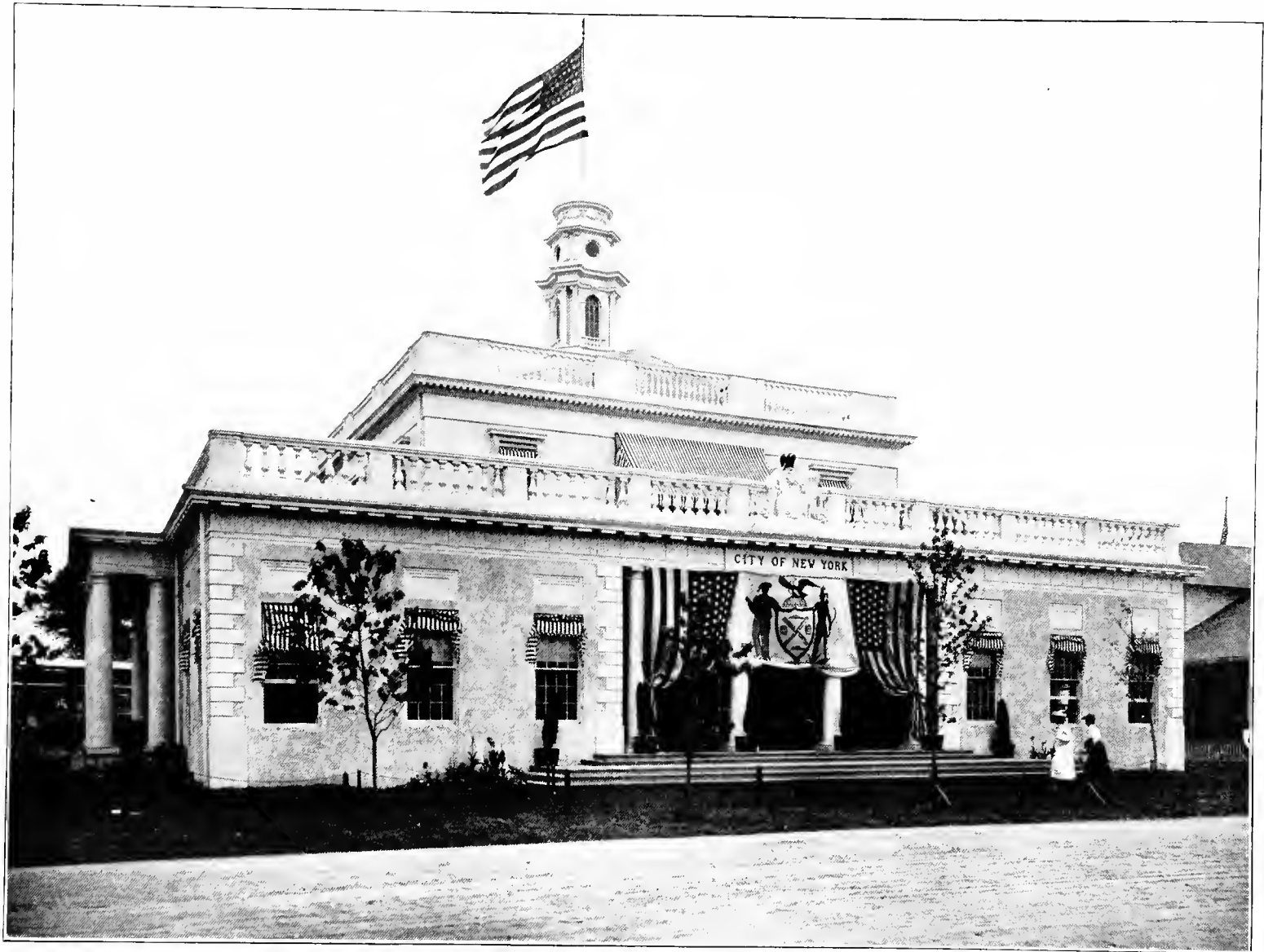


EXHIBIT OF THE CITY OF NEW YORK.

The most conspicuous and important exhibit in the building erected by New York City in the Municipal Street, is that of the street-cleaning department, with life-size models of the wagons employed and of the incinerating plants for both dry refuse and garbage, by means of which the city makes the destruction of waste self-paying. There are models of the Brooklyn Bridge and of the newer Williamsburgh Bridge, with a section of one of the four cables of the latter, capable of sustaining forty-six million pounds. Models of important public structures are exhibited, among them the new Public Library, the New York City Prison, the Appellate Division of the Supreme Court, the Chamber of Commerce and the Soldiers' and Sailors' Monument. In the northeast room may be seen a model of the beautiful pavilion in Seward Park, in the heart of the tenement district, and sketches of the free bath-houses that the city has built for the very poor. Here also are shown plans for the reconstruction of Bellevue Hospital. In the southwest room the Rapid Transit Railroad Commissioners make an exhibit of the gigantic achievements in the construction of the subway.



SAN FRANCISCO PAVILION.

The City of San Francisco has erected a beautiful pavilion in the Model Street, and in it the glories of the city and state are told in half-hour "picture talks" given in the hall at the rear. At the right of the main entrance is a very large relief map of San Francisco and its environs. At the left is a large hemisphere that shows the relation of the city to all the rest of the world. A handsome polished table is in the center. A room at the right, entered through an antique carved gateway, contains a fine collection of Oriental wares, such as carved ivory, embroidered and painted silk, bronzes, screens and weapons. In another corner of the building is a display of books and magazines, with other specimens of good printing and pages of manuscript. In the northeast room is a comprehensive exhibit showing the extent of the wine industry of the State of California, and near this is a model of a dry-dock and two steamships built by the Union Iron Works. The exhibit shows at once the civic pride of the people of San Francisco and the reason for that feeling.



EMERGENCY HOSPITAL.

The Emergency Hospital, at the southeastern end of the Model Street, near the intersection with the Plaza of Orleans, is appropriately located, for it is in every respect a model hospital. The Medical Department was one of the earliest of the service departments to be established, for it was demanded during the construction period, when a force varying from ten thousand to twenty thousand men was employed on the grounds. The hospital now cares for about a hundred cases a day, nearly all of minor importance. Visitors or employees who may be taken ill or who may chance to be injured are promptly picked up by the ambulance service that is always ready. A corps of physicians and trained nurses give the best of attention to all who are brought in. An operating room is always ready for surgical cases, but is not often required. No patients are kept in the hospital over night if their condition permits their removal to some other place.



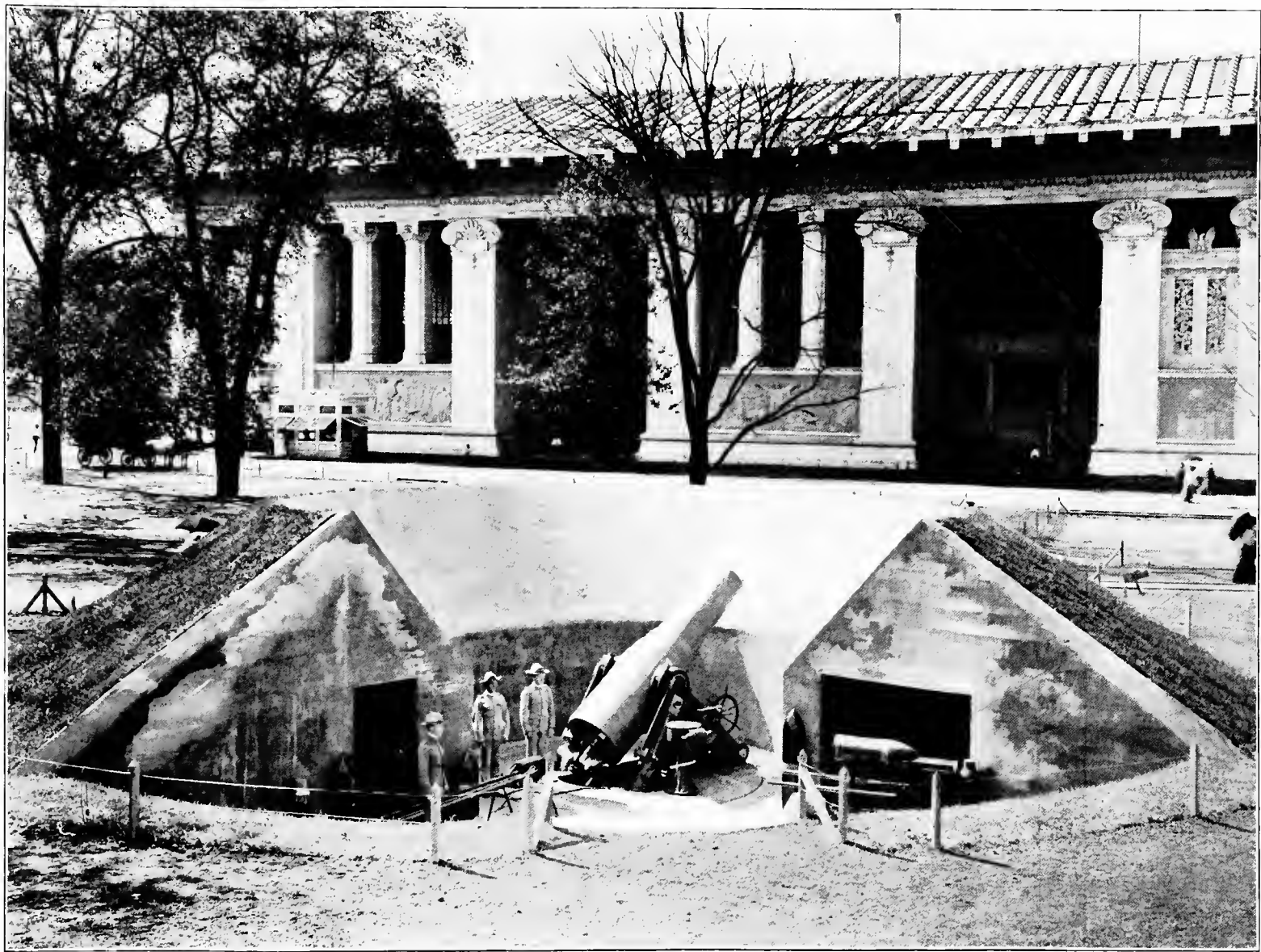
EASTWARD VIEW FROM THE GERMAN HOUSE.

The great domed tower of the German House affords a commanding view in all directions which few visitors are privileged to see. Standing beside the huge bells, whose deep tones have become familiar to those who have tarried long in their vicinity, one has the accompanying view spread before him to the eastward. Almost hidden by the tree in the left foreground is the German wine restaurant, famous for its splendid dinners. A little beyond is the tiled roof of the Palace of Mines and Metallurgy and still farther away on the extreme left are the dome and roof of the United States Government building, whose wonderful exhibits are among the best remembered things at the Fair. The road in the center of the picture winds down in front of the Kentucky building, of which we have almost a full view. The Government Fisheries building is beyond the trees near the center of the picture. The dome of the Missouri building is seen above the corner of the Government building. Over the Fisheries building, half hidden by trees, is the Cabildo of New Orleans or Louisiana building. On the extreme right we have a glimpse of the Texas building.



PHYSICAL CULTURE BUILDING AND GYMNASIUM.

In the western part of the Exposition grounds, adjoining the Stadium where the great Olympic games have taken place, is this imposing pink granite structure which is to remain after the World's Fair as a heritage for the students of the Washington University. The building is of a design in harmony with the others of the University group of which the Administration building is a member. It is of elaborate dimensions and is equipped as one of the largest gymnasiums in the country. There is all manner of apparatus for indoor athletic work and floor space sufficiently large for basket and hand ball games. The facilities for aquatic exercises are situated on the first floor. Near the Physical Culture building is the most noted athletic field in America. Here have taken place contests between the best representatives of skill and strength and here records have been made that will go down in athletic records for men to strive for in the years that are to come. The Stadium is overlooked by a permanent grandstand, which has a capacity for seating 30,000 persons. It is encircled by the tracks of the Intramural Railway.



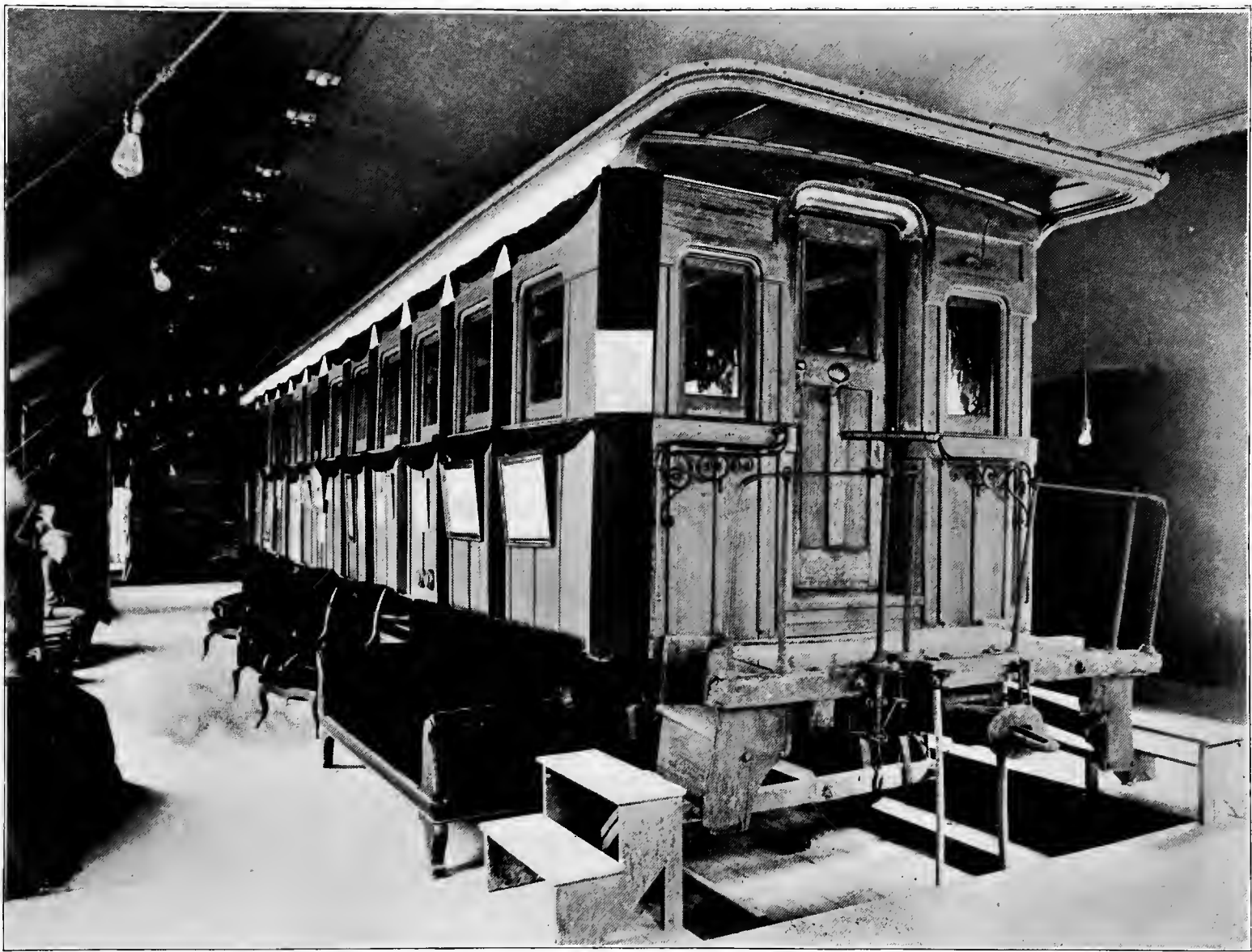
MORTAR PIT GUN READY FOR ACTION IN THE UNITED STATES SEACOAST DEFENSE EXHIBIT.

With model fortifications near the Government building, the War Department demonstrates the methods and armament of the United States seacoast defense. The guns are arranged for exhibit purposes rather than for actual service and interiors are exposed for inspection. This picture represents a mortar pit with a section of its wall removed that spectators may observe the inside workings. Usually each mortar pit contains four mortar guns, but for exhibition it is more convenient to have only one. The pit is round and from any direction it has the appearance of a simple mound of earth, the entrance being concealed by shrubbery. This is the only nation that uses mortars for coast defense. The machine shown here is a twelve-inch, breech-loading gun with a spring return carriage. It weighs 29,000 pounds and is supported by a movable frame three times its weight. Its range is seven miles and it may be fired at the rate of four shots in six minutes. The velocity is 1,325 feet a second, and the penetration in steel 15 inches at the muzzle or 94 inches at two miles. Its shells weigh 1,000 pounds and require 50 pounds of powder to a charge.



WEST FRONT OF THE PALACE OF MINES.

One needs to have a near view of the vast exhibit palaces of this Universal Exposition in order to appreciate them. In the accompanying photograph we have the west facade of the Palace of Mines and Metallurgy which faces the east lagoon and Palace of Education. The entrance is flanked by two tall obelisks that are strictly Egyptian. The square entrance with arabesque ornament is also Egyptian and the huge globe is Byzantine. The architect has combined the old and the new in architecture with fine effect, and the huge building which covers nine acres is much admired by the millions of visitors. The building is ornamented with sculpture to the point of lavishness, and other forms of plastic decoration are used freely upon the huge pylons of the outer wall and upon doorways. A red tile effect is given to the overhanging roof. The small buildings, in the same style as the huge palace, have a utilitarian purpose, serving as pump houses in the sewerage system of the Exposition. Within the great palace are hundreds of splendid exhibits of minerals from all parts of the world.



PRIVATE RAILWAY COACH USED BY ABRAHAM LINCOLN.

This quaint piece of transportation equipment is valued more for its historic worth than as a relic of pioneer railroading, because of its association with Abraham Lincoln, whose private car it was during the stirring period of the Civil War. Instead of having a place among other rolling stock in the Palace of Transportation, the old car is therefore housed in the Lincoln Museum with other relics of the martyred president, including the log cabin in which Lincoln was born. The coach represents the highest type of the railroad palace car of forty years ago and is interesting as a comparison with the modern Pullman. Its interior is furnished in the richest of tapestries, mirrors and upholstery, but these have become worn with age and, like the woodwork, have fallen into decay. It was from the platform of this car that Lincoln greeted the people in his travels during his second campaign for the Presidency, and in the parlor of the car he entertained many of the famous men of his time. The coach was constructed by the government in the workshop at Alexandria, Va., and made its first trips over the Pennsylvania and Baltimore & Ohio lines.



READY FOR THE START IN THE GREAT MARATHON RACE.

When an Athenian soldier bore the news of the battle of Marathon to the Grecian capital, covering a distance equal to twenty-five miles without other than his own limbs to carry him, and in a space of time that would have been creditable to a steed much swifter than man, an athletic record was established which men have striven to excel in all the ages since. Eight years ago in the city of its origin the best runners of the world gathered in a contest for the Marathon honors. Four years ago at the Paris Exposition the race was run again. In the view shown here the champions of the world, numbering 31 and representing nearly every nationality, are lined up in the third revival of the ancient sport. From the starting point, where the men are awaiting the report of the revolver that will send them off, the route lies once around the Stadium track, over country roads and back to the arena for the finish. The course was the most difficult ever covered. Three hours and 29 minutes after the picture was snapped, No. 20, Thomas J. Hicks of Cambridge, Mass., came back from the long journey and tottered over the tape an exhausted winner of the Marathon cup, presented by President Francis. Only 12 completed the course.



EXHIBIT OF ALASKAN FISHERIES IN THE PALACE OF FORESTRY, FISH AND GAME.



PALACES OF ELECTRICITY AND VARIED INDUSTRIES AT NIGHT.



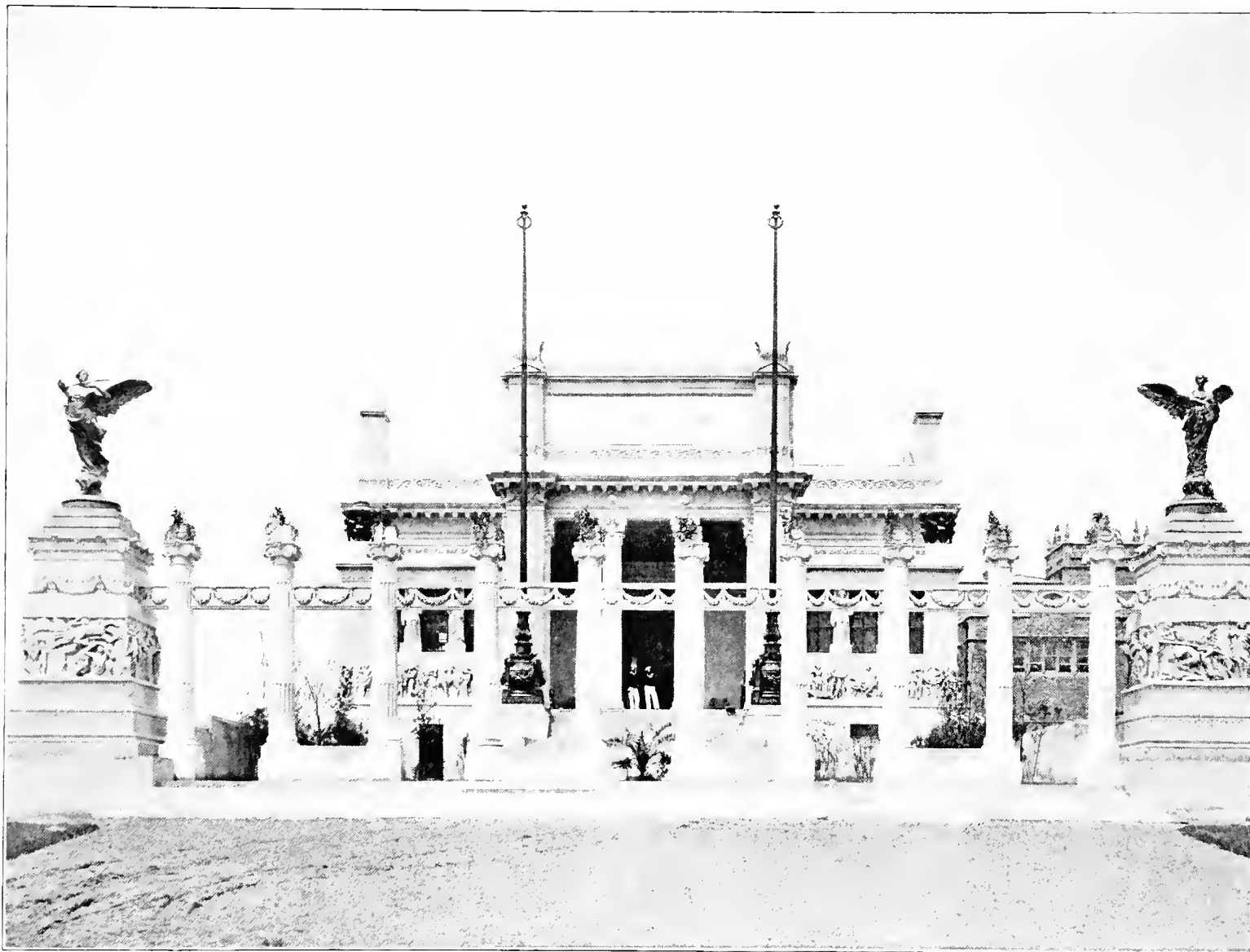
MONUMENTAL GERMAN HALL.

From an artistic point of view the German section in the Palace of Varied Industries is considered by many to be the most noteworthy exhibit in the entire Exposition. It includes forty-eight rooms, each one specially designed according to a definite artistic principle, every piece of furniture made by hand, and every picture and piece of bric-a-brac selected to harmonize with the general decorative scheme. The other exhibits in this section are those of under-glaze pottery, German toys, Kayserzinn, artistic jewelry and amber. The central door on the east side of the Palace of Varied Industries opens into the monumental hall, from which one may pass directly to the various exhibits. This hall is a magnificent architectural and decorative conception, the prevailing color notes being blue and gold. The decoration follows the lines of the Moderne Kunst, of which it is the finest example that has ever been displayed in America. At the sides of the door which leads out to the court are two bronze groups that attract universal attention. They portray the Training of the Family, and their message is a potent one. At the left is the father who instructs the boys in bravery, vigor, pluck. At the right is the mother from whom the daughters learn gentleness, tenderness, piety, self-sacrifice. And the father's expression tells plainly that his part in the rearing of the children is the least important.



Hall of Congress. Anthropology.
 (Administration Group.) Administration Building.
 Italy. Belgium. Cuba. Austria. Sweden. Holland. Burns Cottage.
 Division of Works. Brazil. China. Siam. Great Britain. Mexico.
 Restaurant. France. Nicaragua. Gardens of French Building.

GROUP OF FOREIGN BUILDINGS LOOKING NORTHWEST FROM OBSERVATION WHEEL.



THE ITALIAN PAVILION.

The plot of ground occupied by Italy, 150 by 90 feet in area, is on International Avenue, directly opposite the south half of the Belgian pavilion. It consists of a broad structure that reproduces the architecture of Graeco-Roman temples in the time of Caesar Augustus, and a modern Italian garden, enclosed in a high stone wall. The garden is reached by a broad flight of steps. Across the front is a decorative open screen wall composed of pairs of Ionic columns. On the square corner pylons are great bronze figures of a winged Victory. The garden is profusely decorated with statuary, carved stone seats and fountains. The exterior walls are ornamented with a running bas relief of "Labor" and "The Triumph of Marconi." The interior of the beautiful temple is one large room, the roof carried on three large arches, and two smaller apartments for the Commissioners. The larger room is filled with reproductions of the bronzes that were taken from the ruins of Herculaneum and Pompeii, and a number of modern works of art. On the walls are portraits of the King and Queen of Italy.



BIRDSEYE VIEW OF THE JAPANESE GARDENS.

Few visitors fail to make a tour of the Japanese Imperial Gardens which cover a part of the hillside south of the Palace of Machinery. This view of these romantic grounds is from the great Observation Wheel which stands a few rods to the westward. The gardens embrace several acres, and all the buildings are of Japanese materials brought from Japan and put together by Japanese workmen. There are seven large buildings and a number of pagodas, with flowers, lawns, lakes and waterfalls to make an attractive and typical Japanese landscape. A number of Japanese shrubs and trees also adorn the grounds. The principal buildings are the Commissioners' office, the Bellevue pavilion, the bazaar, Kinkaku tea pavilion, Formosan tea pavilion, tea articles show building, an ornate entrance and the main pavilion, which is a reproduction of the "Shishenden" or Imperial pavilion at Tokio in which the Emperor grants audiences to his Ministers of State. The Imperial pavilion was opened on the afternoon of June 1st with elaborate functions. The guests were received by Baron Masanao Matsudaira and the Japanese Commission. Among the guests were Miss Alice Roosevelt, daughter of the President.



JAPANESE GARDENS AND TEA-HOUSES.

The Japanese at home are not given to erecting large, isolated buildings, but incline to collections of smaller and more varied structures than do Americans and Europeans. The national exhibit of Japan at the Fair is therefore in keeping with the spirit and taste of the people. The large hillside area which is occupied by Japan lies east of the Observation wheel and southwest of the Palace of Machinery. Dainty gardens, with winding paths and green sward make the spot a pleasant one in which to enjoy the smiling hospitality of the Orientals. There are cascades and fountains, and plashing little streams spanned by quaint bridges or crossed by lines of stepping-stones. There are pretty pagodas, beds of flowering plants, and rock-work ornamented by giant cranes. Many interesting buildings are within the enclosure. In one of them Japanese artists may be seen at their work, and in another, extensive collections of Japanese wares are offered for sale. The beautiful pavilion shown in the engraving is used as a tea-house, and is modeled after the Kikakuji Palace still standing at Kioto after 480 years of service. In the upper rooms are models of Japanese idols and images, and on the first floor one stops to take tea, whether he cares for it or not, just for the pleasure of being served by the dainty and charming maidens whose English is as limited as it is delightful.



THE CANADIAN PAVILION.

The style of the Canadian Pavilion at the World's Fair is Henry VII Gothic. The building was designed by Lawrence Fennings Taylor, one of the Dominion Government's architects, and built under the immediate supervision of William Hutchison, Commissioner of Expositions for Canada. The building is a model place in which the visitors may rest, and, where, while recuperating for further sight-seeing, they may receive some idea, in other ways, of the magnitude and possibilities of the Canadian domain. It is in a most desirable central position, between the Agriculture Palace, the Floral Clock and the Forestry, Fish and Game Building, and in proximity to the British, French, Ceylon, Belgium, Italy, and the Administration buildings of the Exposition. Surrounded by verandas the interior room is beautified with mural work, which depicts, in a series of pictures, some of the history of Canada. Off the main room are others, in which hang a hundred pictures of Canadian scenes. At the rear are large paintings, showing in stages the advance made in ten years by the settler on the Canadian prairies.



CANADA'S FORESTRY EXHIBIT.

The forestry exhibit of Canada in the Palace of Forestry, Fish and Game consists of a rustic bridge made of many thousand specimens of wood, all grown in Canada. Of the 340 species of trees found in North America 123 grow in Canada, 94 occurring east of the Rocky Mountains and 29 on the Pacific coast. British Columbia, a Canadian province, is said to contain the greatest compact reserve of timber in the world. All of the well-known hard woods grow in Canada, but her show wood is the Douglas spruce of the Pacific slope. The forest belt of Canada is about 4,000 miles in length and 700 miles in width, stretching from Nova Scotia and New Brunswick through Southern Quebec, Southern Ontario, Manitoba, Alberta and British Columbia to the Pacific coast. Thirty-eight per cent of Canada is forest country. In addition to the exhibit shown in the picture Canada has a forestry building of her own near the Canadian pavilion.



GUATEMALA.

The building erected by the Republic of Guatemala occupies a place north of the Austrian Building, next to the Argentine Building, though the site originally chosen and marked on many of the maps as the location of the Guatemala Building, is to the west of the French Pavilion. The visitor entering this pleasant edifice first notes a bust of President Estrada Cabrera, the popular executive of the Central American state. At the right of the entrance is a large room filled with a comprehensive collection of the exhibits of the resources of Guatemala. One side of the room is lined with specimens of the many useful native woods, polished and unpolished. Among the agricultural products are shown the various grains, seeds, fibers, bark and useful herbs. There are textile fabrics, hats, shoes, native garments, tobacco and its manufactured products, minerals, wines, and most important of all, a display of a very large number of varieties of the coffee bean, the Chief source of Guatemala's wealth. Banana whisky is shown as a distinct novelty. At the other side of the building is a cafe, in which are maps and works of art.



THE SWEDISH BUILDING.

Sweden is represented at the World's Fair by exhibits in the departments of Art and Education, for which \$35,000 was appropriated, and by a beautiful pavilion costing \$25,000, which sum was raised by popular subscription. The Swedish pavilion represents the country house of a well-to-do Swedish farmer. It is in three parts—a center and two wings—surrounded by an ornate formal garden after the Swedish landscape gardener's method. The building is used as a Swedish club room, and all visitors to the Exposition find a welcome there. The site was dedicated formally on December 1, 1903, and the building, which was brought entire from Sweden, ready to be fitted together, was completed and dedicated on May 9, 1904. The building has been the scene of many social gatherings and contributes much to the life of the Fair. Among the objects of interest in the building is a large portrait of King Oscar, which hangs opposite the main entrance. A golden book contains the names of the subscribers to the building fund. A bust of the late Carl Swensson, president of Bethany College, Lindsborg, Kan., has a place in the building. Swedish Day at the Exposition was June 24, and was made notable by the presence of 54 members of the male choruses of the Lund University, Sweden.



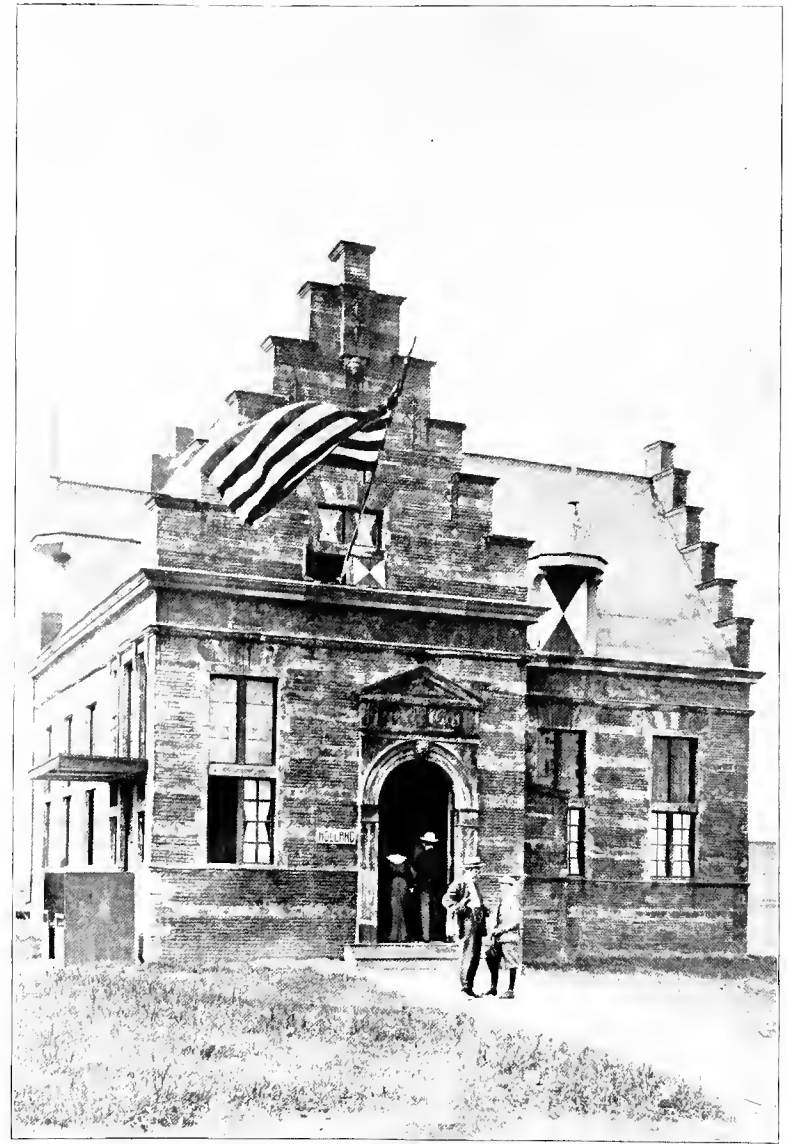
GROUP OF SWEDES—SWEDISH BUILDING.

The group of fine, hearty Swedes shown here is the most interesting part of the exhibit Sweden has made at her national pavilion on the north side of Administration Avenue, between the buildings erected by Austria and Holland. In this roomy yellow house, modeled after the Swedish country-house, these bright-faced young people, in peasant costume rich in color and picturesque in design, give life and animation to a scene already full of suggestion. Wares made by these Swedes are sold there, and the decorations of the building itself are all home products. In fact, the very building was made in Sweden and shipped here. Pottery, rugs, beaten metal and other articles of use and adornment all attest the skill and patriotic pride of these people. Here in America we are familiar with the Swedes, and no class of immigrants has proved to be better citizens. They bring with them their sturdy, thrifty habits, and add to our national strength. Sweden is well represented at the Exposition in the Palace of Fine Arts and in other departments.



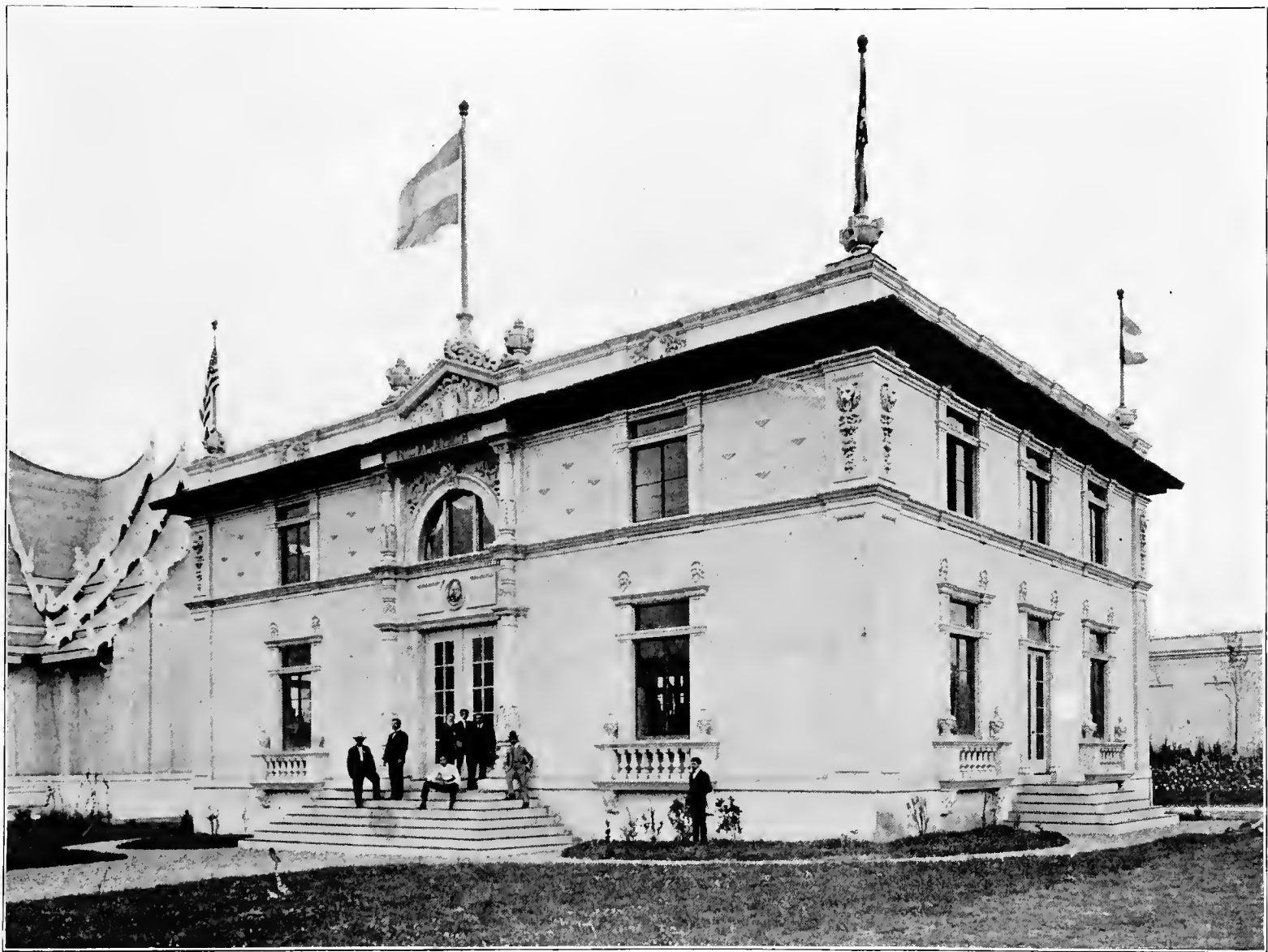
THE MEXICAN BUILDING.

Mexico was an earnest supporter of the World's Fair from the inception of the enterprise and President Porfirio Diaz has shown great personal interest in the representation of the republic here. The commissioner for Mexico, Mr. Albino R. Nuncio, has made good use of the materials and funds at his disposal and Mexico appears brilliantly in many exhibit palaces. The Mexican building, which stands between the British building and the French Trianon on Administration way, is a center of hospitality, a meeting place not alone for Mexicans but for the people of many nations.



HOLLAND BUILDING.

The Holland building is the reproduction of a typical Dutch residence and is furnished with original old furniture of high value. Original paintings by old masters adorn the walls and the china and porcelain in the old china closets are among the oldest objects of historic Holland. In the hall is a grandfather clock and an oddly fashioned baby carriage. A \$50,000 copy of the famous Rembrandt picture, "The Night Watch," the original of which hangs in the National Museum at Amsterdam, is to be seen in this building. A good painting of Holland's Queen, Wilhelmine, is also to be seen here.



THE NICARAGUA PAVILION.

The Central American Republic of Nicaragua is represented at the World's Fair by an active commission of three representative men and an honorary commission of six members. The National pavilion of Nicaragua stands on Olympian way between the buildings of Siam and Brazil. The architecture is after the Spanish renaissance, in ivory staff with decorations in pale blue. The building was dedicated on July 11, the anniversary of General J. Santos Zelaya's succession to the presidency after the success of the Liberal party in the revolution of 1893. Nicaragua has no displays in the large exhibit palaces but makes a collective exhibit of her resources in the national pavilion. Here may be seen one thousand specimens of wood, polished and in the rough, including mahogany, rosewood, cedar, oak and tropical woods. Four hundred samples of minerals are displayed, embracing gold, silver, copper, rubies and onyx. The flag of Nicaragua in native silk, woven by the pupils of the National Girls' College, is an interesting object. Shoes made after the American and French styles are exhibited by a native Nicaraguan manufacturer using hand methods only. Other exhibits show the botany of Nicaragua, the wines, liquors, cigars, sugar, honey, coffee, cotton, cereals, seeds, birds, animals, rubber and useful barks. On the gallery are displays of fine furniture and other objects of value.



THE CEYLON PAVILION.

Everything about the Ceylon building is reminiscent of the Orient. The building itself is designed after the Temple of the Tooth, at Kandy, one of the famous Buddhist temples. The pavilion is crowded with interesting products and relics from a curious country. Many of the curios antedate the Christian era. There are wonderfully carved pieces of furniture. One is a semi-circular table, hand carved, of lustrous ebony. It is in the form of a moonstone, that serves as an entrance to the Buddha temple. Another is a cabinet, also hand-carved, from calamander, a wood as hard as ebony, but lighter in color. The calamander forests have been practically exhausted and the wood is no longer to be obtained commercially. There is a full set of furniture made from porcupine quills. Dainty tables, inlaid, and showing the wealth of Ceylon's timber resources are plentifully scattered about. Curiously wrought images in gold, silver and brass are everywhere displayed. Tortoise shell caskets, richly ornamented in solid gold, and worth fabulous sums, are shown in cases. There are relics recovered from ruins that existed as long as 300 years B. C.



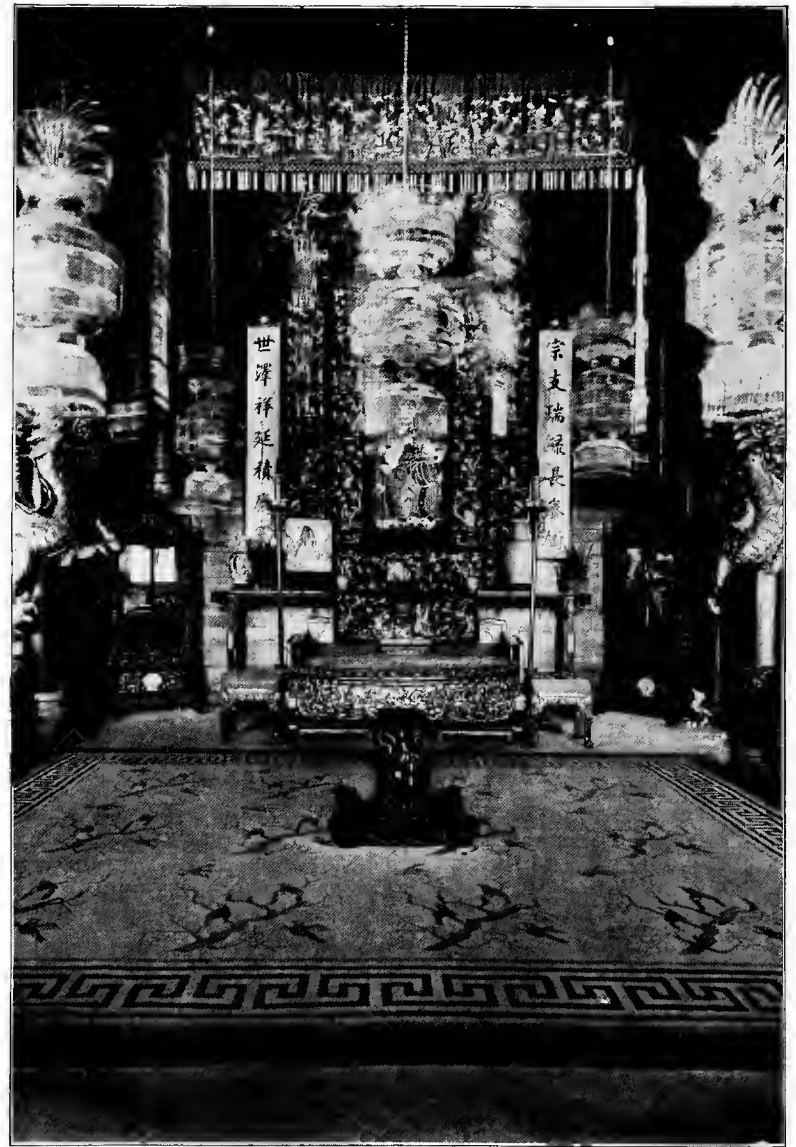
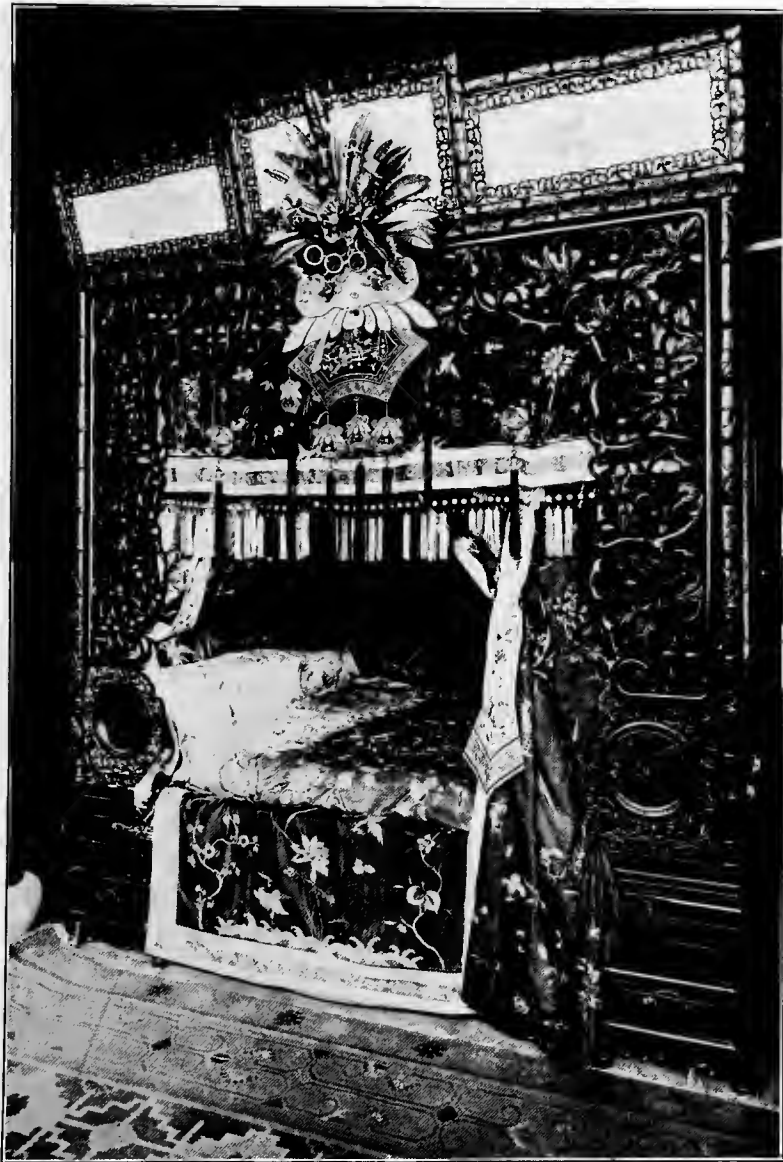
CUBA AT THE WORLD'S FAIR.

The young island Republic of Cuba is modestly represented at the Fair by a very attractive pavilion which stands opposite the Brazil building and adjoins the Chinese pavilion. The shaded veranda on the south and open terrace on the east are attractive resting places for Exposition sightseers. It is among the handsomest of the small buildings, the ornamentation in arabesques and sculpture being finely modeled and arranged with artistic effect. The building was designed by the state architect of Cuba, Salvador Guartella. The Cuban Commissioner-General, Esteban Duque Estrada, has his headquarters here. The Cuban building was dedicated on Monday, June 27, when M. G. de Quesada, the Cuban Minister to the United States was present. Cuba's appropriation was \$80,000 and exhibits are made in several departments, particularly in Forestry and Liberal Arts. President Palma also sent a special commission to the Exposition to make a technical examination and report on the exhibits to be seen at the Fair.



CHINESE PAVILION.

The gorgeous reproduction of Prince Pu Lun's country residence stands between the pavilions of Great Britain and Belgium, facing the broad avenue that leads up to the Administration building. With its steep roofs, upturned at the corners, and its brilliant coloring, it is one of the handsomest examples of oriental architecture at the Fair. It consists of an elaborate entrance, a pagoda and a house that has apartments opening on three sides of an open court. The roof line is adorned with grotesque figures of dragons and Chinese gods and warriors. The walls of the apartments that open on the court are inlaid with ivory in the most delicate and perfect workmanship, and the doors are covered with wood that is carved to resemble wrought metal. The furnishings of the pavilion are marvelous. There are vases and embroideries of the most beautiful design, ebony bed and chairs that are inlaid with mother-of-pearl, and a collection of models of Chinese residences and temples that is extremely interesting. The building, which was constructed in sections in China, cost \$120,000.



BED AND RECEPTION ROOM IN PRINCE PU LUN'S COUNTRY HOUSE.

The Chinese Imperial Pavilion at the World's Fair is a reproduction of the country seat of Prince Pu Lun, the imperial commissioner to the Exposition. The two accompanying pictures show interior views of the building, one being the bed of Prince Pu Lun and the other a reception or drawing room. Chinese embroideries are among the most exquisite in the world and the finest of needlework may be seen in the furnishings of the bed and in the hangings of the larger room. The Chinese rug maker's art is also to be noted in the floor coverings. The beautiful carvings of the Chinese pavilion represent a cost of \$40,000 to the government. The building is gorgeous in scarlet, gold, ebony and blue, the same extravagance of color being carried out in the garden effect which was designed by Madame Wong Kai Kah, wife of the Imperial Vice-Commissioner of the exposition. An open court in the center of the pavilion is a fragile pagoda, and has a pool of gold fish set in masses of Chinese lilies, peonies and roses.



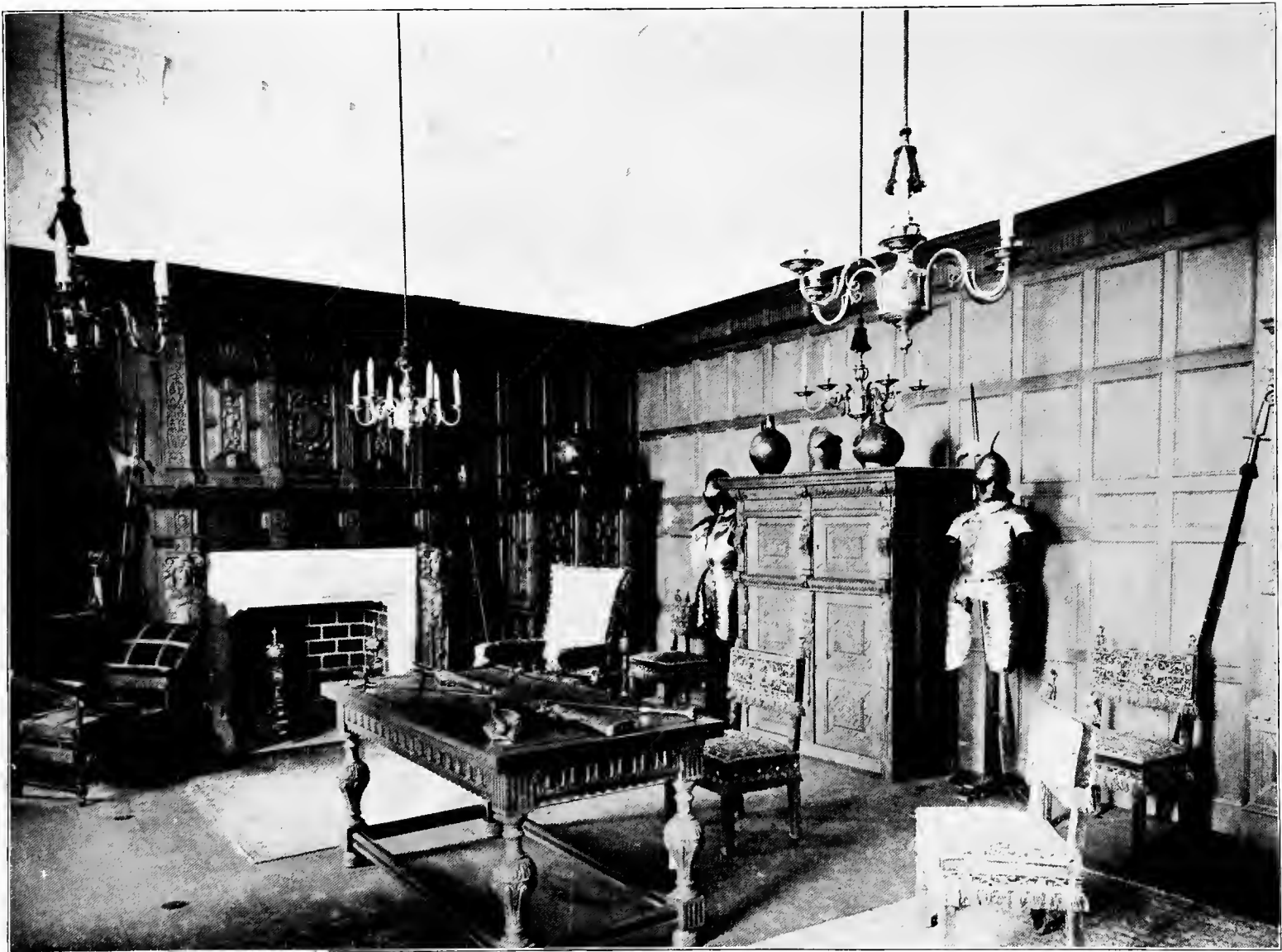
BRITISH EXHIBIT OF TEXTILE MACHINERY IN OPERATION.

It remained for a British firm from Oldham to install the most complete cotton factory exhibit of the World's Fair. This is to be seen in the northwestern part of the Palace of Varied Industries. The operations demonstrated are those from the boll to the finished thread. The space occupied is seventy by eighty feet and the machinery is very heavy and of fine finish. The cotton as delivered from the field is introduced at the western end of the exhibit, entering a gin which removes the seed from the fibre. A Creighton "opener" removes the sand and dust. Thence the fibre goes to the "scutch.r" which forms it into coils or "laps." The cording machine and combing machine are next and finally to the spinning mule whence it emerges in thread on bobbins. The dust from the "opener" goes to a basement room and there disposed of so that the exhibit is dustless. It is the most expensive installation in this building and the firm of Platt Bros. & Co. are the largest manufacturers in the world of machinery for making cotton, wool, worsted and other textile fabrics, and employ 14,000 hands.



BRITISH PAVILION.

At the intersection of Administration Avenue and University Way stands the Orangery, a reproduction of the banquet hall at Kensington Palace. It is of red brick with little attempt at external ornamentation. In addition to the banquet room, which constitutes the whole of the Orangery, there are two wings, the north one of which is divided into four superbly furnished apartments. Of these, the first, as the visitor passes from the long hall, is the Elizabethan breakfast room, furnished in oak, and decorated with rare pieces of armor. The next apartment is the Georgian dining room, filled with genuine Chippendale mahogany. The clock is especially worthy of note, being more than 300 years old. The Adams room beyond this is an English tea room and its furnishings are in satinwood of the celebrated Sheraton make. The last room is an exact reproduction of Queen Anne's reception room. Above a carved chest, 150 years old, hangs the latest portrait of King Edward VII. The south wing of the building is used for the offices of the Commission.



ELIZABETHAN ROOM, BRITISH PAVILION.

In addition to the handsome banqueting hall of the Orangery, England's quaint and interesting building, there are four rooms, breakfast, dining and tea rooms and a magnificently appointed reception room of the period of Queen Anne for whom the Orangery was built. The room adjoining the banquet hall is the Elizabethan breakfast room, a perfect gem of old English furnishing. The ceiling is an exact copy of the one in the breakfast room at Holland House, Kensington, a palace in which several noted men have resided, chief among whom, at least in American interest, was William Penn. All the fittings are of the early Seventeenth century and several pieces are genuine antiques. Two of the cabinets were made in the year 1621, and the table, carved chairs and small cabinet are copied from furniture now in the possession of Sir William Maxwell. The other pieces of real antique furniture are four embroidered breakfast chairs, excellent examples of an elaborate style that was very much in vogue during the reign of Queen Elizabeth. These and the handsome old armor, with which the room is adorned and which serves to add the real Elizabethan touch, are from the collection of the late Earl of Egmont.



THE GERMAN HOUSE.

Crowning the east crest of Art Hill, near the Colonnade of States and Cascade Gardens, stands the German Building in its own settings of gardens and dignified approaches. It is a faithful reproduction of the central part of the Charlottenburg Schloss, erected two hundred years ago by Frederick of Prussia. The present Emperor of Germany chose this as the model for the home of Germany at the World's Fair, in the face of some opposition, but there it stands in its weather-worn tints, a successful structure. The great dome contains a chime of bells that sound out the hours, and at the summit a golden maiden does duty as a weather-vane. Inside the building are reception rooms fitted with furniture that has been in the Charlottenburg Castle for two centuries. Many of the personal treasures of the German Emperor are displayed, among them the presents given him at his wedding. Rare Gobelin tapestries, gold and silver plate, and other choice articles that have been in the possession of the Hohenzollerns for a great length of time, add interest to the collections. Germany has been among the foremost in her efforts to make creditable displays at the Exposition, and has few rivals in the success that has attended these efforts.



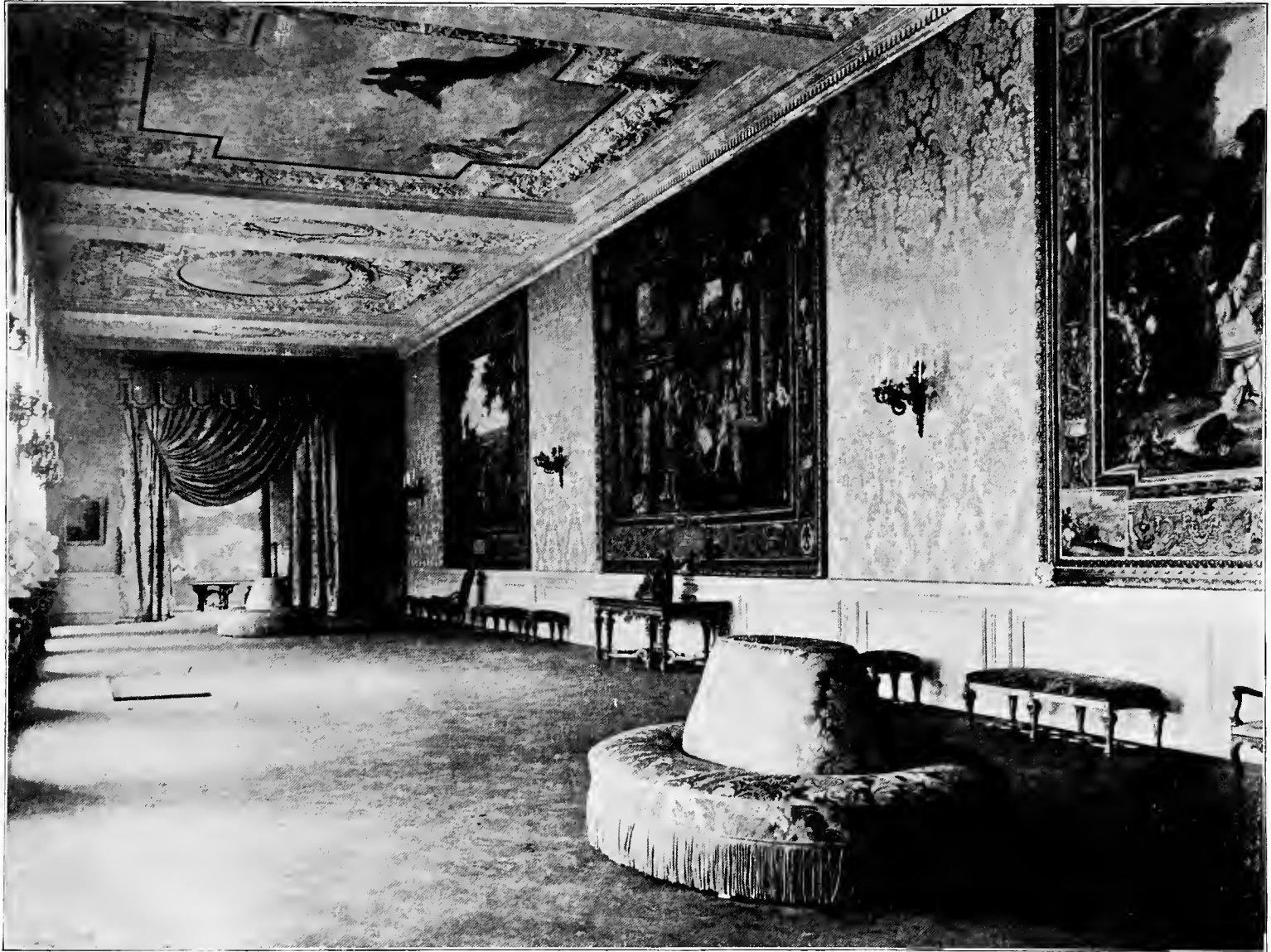
COURT OF GERMAN COUNTRY-HOUSE IN PALACE OF VARIED INDUSTRIES.

Passing into the Palace of Varied Industries from the central east door, through the monumental hall of Germany, one comes to the view here shown, that of the open court designed by J. M. Olbrich, typical of the courts of the well-to-do Germans in their country homes. The bronze figure of a youth with a fawn is flanked by light metal screens meeting tall stone columns bearing carved female figures. Gateways at the right and left lead to cool brick-paved porticoes. Detached walls at each side seclude pleasant garden seats. Bay trees and potted plants, with bits of grass, surround the basins near the center, into which water trickles and splashes musically. A few bright-colored tiles set in the walls at intervals give just the needed touch of color. From the shade of the tiled porch-roofs, one passes in any direction into the exquisitely furnished rooms that Germany has provided, each designed as a perfect model of a room worth living in. The court is the center, as it is the keynote, of the vast display made by Germany in this building. In these rooms surrounding the court are needed lessons in domestic art. Germany has made exceedingly creditable displays in every department.



THE GRAND TRIANON OF FRANCE.

Fronting on University Way, and closing at the west end the long, curving avenue that terminates at the east end with the Government Building, stands the French National Pavilion, set in a luxurious garden plot of fifteen acres. The Grand Trianon at Versailles, built by Louis XIV, has been faithfully reproduced. But it houses treasures that have been brought over from France, among them priceless tapestries and a wealth of historic articles. A fine collection of Sevres ware and relief maps, models, and paintings of the public institutions are to be seen. The decorations, internal and external, are of the choicest and in exquisite taste. Outside, the gardens are a source of delight, designed by M. Vacherot, chief landscape architect of the city of Paris. One of the charming features of the gardens is a bit of rock and water at the south of the beautiful pavilion. The collection of "espaliers," fruit trees trained in geometric designs, is of especial interest. France's participation in the Exposition has been in keeping with her greatness and her traditional friendship for America. In the Art Palaces, and, in fact, in every conspicuous place at the Fair, French art and skill are exemplified.



RARE TAPESTRIES IN THE FRENCH PAVILION.

The French Pavilion is a store-house of valuable art works, such as have rarely been displayed in America. In the two wings of the Grand Trianon there are many objects that are designed to delight the eye of even the least informed visitor. For the trained artist the contents of those rooms furnish an exhaustless source of delight. Yet it is the grand central salon that is most rich in art treasures. The pieces are few, but they are priceless. At one side of the room is a row of marble busts of the celebrated men of France. At the other, along the wall, are the divans that for more than two centuries have formed a part of the furnishings of the beautiful palace at Versailles. The most important objects in this salon are the three enormous tapestries on the wall. They are not copies but the originals that have been in the possession of the French government since the time of Louis XIV, the monarch who built the Grand Trianon. The two at the sides are valued at a million dollars, while the one in the center is of such value as not to be estimated in dollars. It is absolutely priceless. It represents Louis XIV receiving the Papal delegation in the year 1664. The other two show scenes from the military career of the great king, the one in Flanders in 1667 and the other at Dunkirk in 1672, where he gained a victory over the English.



BRAZILIAN PAVILION.

Brazil's Building, northwest from that of France, is one that attracts much attention, because of its height and its beauty. The main entrances, approached by broad staircases, are flanked by stately lions. At the east and west are circular loggias enclosed by Corinthian columns. A great dome rises to a height of 138 feet, and the whole effect is one of grace and dignity. Inside, the main floor is devoted to the exhibit of Brazil's chief industry, that of coffee-growing. This showing is comprehensive, illustrating everything in the process of growth and preparation of the product which America consumes in such quantities. Office and reception rooms occupy the second floor, where pleasant social affairs take place. From this floor one may ascend to the dome, one of the best points for viewing the Exposition grounds. Gardens of tropical plants surround this decorative building, which is doing much to familiarize visitors with a great country to the south of us, of which residents of the northern hemisphere know relatively little.



BRAZILIAN PAVILION.

The Pavilion erected by Brazil is on Forsyth Avenue, a short distance from the Palace of Forestry, Fish and Game. It is one of the most ornate and imposing of all the foreign buildings. The style is French Renaissance and is in no way typical of the architecture of Brazil. A splendid dome rises to a height of 138 feet and the east and west fronts are adorned by great circular loggias enclosed by Corinthian columns. Surrounding the pavilion is a garden of palms and other tropical plants that were brought from Brazil. The purpose of the Brazilian Commission, as set forth in this building, is twofold. The main floor is devoted entirely to the exploitation of the Brazilian coffee industry. Here one may find everything pertaining to coffee from the living plant to the delightful beverage that is served to the guests. The second floor has office and reception rooms and is the center of Brazilian social life at the Fair. The tower affords an excellent view of the grounds. The pavilion and furnishings represent a total value of \$130,000.



ARGENTINE PAVILION.

The Bureau of Propaganda of the Argentine Republic is located a little way east of International Avenue and directly north of the Austrian pavilion. It is modeled after the Casa Rosa, the pink palace of Argentine's presidents at Buenos Ayres, being a faithful reproduction, on a reduced scale, of the third and fourth stories. The building, that does not call itself a "pavilion" and does not attempt to compete with the more elaborate foreign structures, is of wood and staff, colored to imitate pink marble. The interior is like a cool, roomy summer home, and is divided into reception and reading rooms and offices for the Commissioners and members of the Bureau of Propaganda, whose business it is to exploit the resources of the southern republic. The most interesting part of the interior decoration is a splendid collection of paintings, photographs and sculpture by Argentine artists and amateur photographers.



THE BELGIAN BUILDING.

When one looks toward the east from the steps of the Administration Building, one of the most noticeable features is the Pavilion of Belgium, across Administration Avenue from Austria's building. Though the composition is original, the design is old Flemish. Great round-arched wings at the north and south meet in a square dome 133 feet in height in the center. The panels on the outside walls are occupied by thirty large paintings, depicting scenes typical of Belgium. The building, 250 feet in length, is of steel construction, and all of its frame was shipped from Belgium ready for erection. The only light for the interior comes through the ample glass roof, flooding the interior, which is filled with interesting exhibits, one of the largest of which is that of the Belgian schools. Artistic furniture, draperies, rugs and other fittings give a Flemish setting to the many fine paintings here shown. The lace-makers of the various districts have sent laces of characteristic pattern, and the collection of this interesting handiwork attracts much attention. The building cost \$160,000. Belgium is a small kingdom, but her part in the Exposition, not only in her own pavilion but elsewhere, is worthy of any nation.



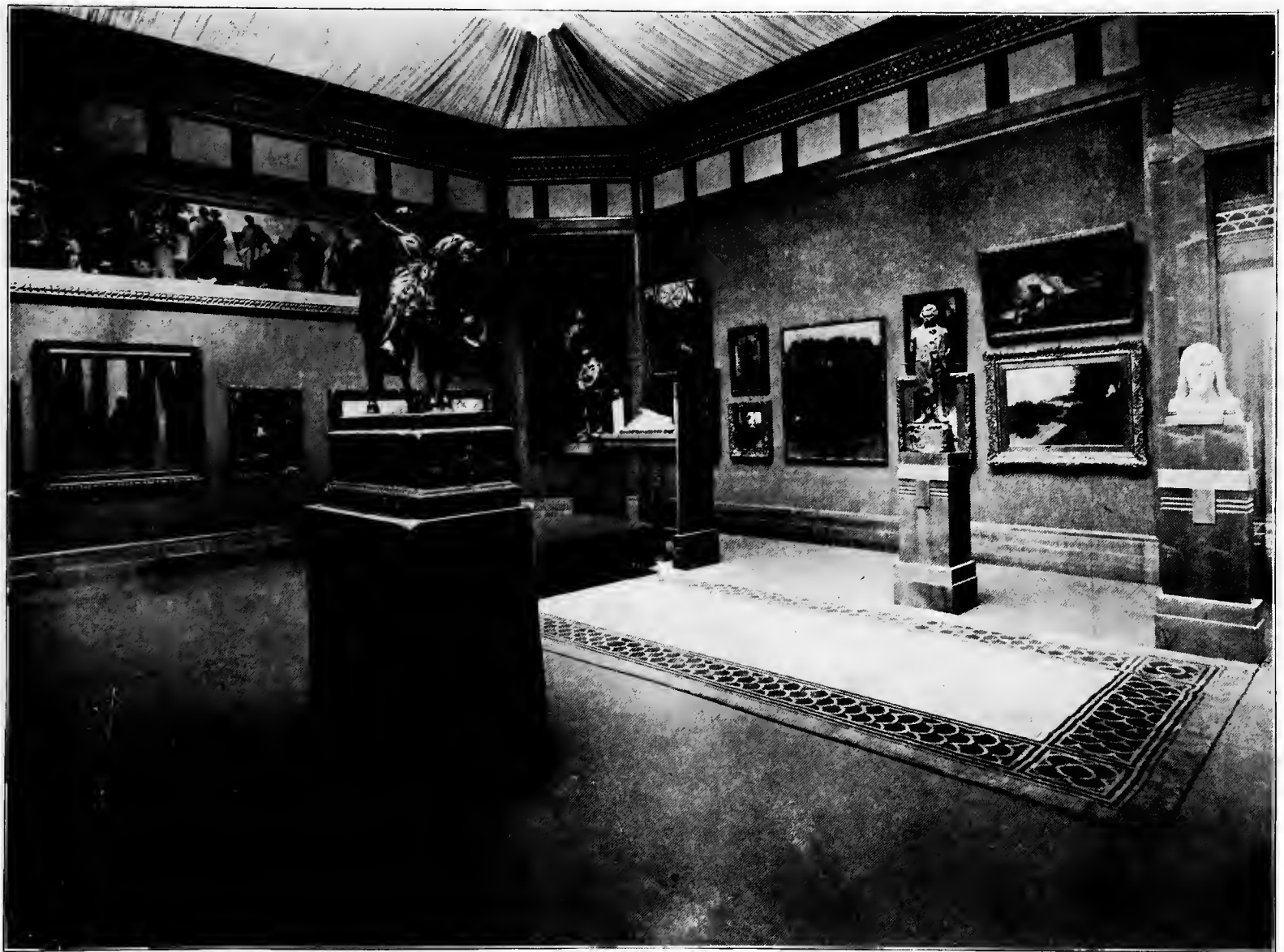
OLD FLEMISH DINING ROOM, BELGIAN PAVILION.

In the handsome Belgian pavilion several artistically furnished rooms are to be seen. The most interesting one of these is the old Flemish dining-room of the early part of the 16th century. From the hard-wood polished floor to the deeply paneled ceiling, everything in the room is of genuine antique pattern except the collection of modern Bruges vases on the mantel and cabinet. Several of the articles of furniture are original old pieces, and the smaller paintings are from the brush of the old Flemish masters. The large mural decorations represent typical scenes of the 16th century. The wood carving is intricate and very beautiful. At the side of the room opposite the door is an old-fashioned wood grate, with a pair of wrought iron fire-dogs. On the tall antique clock are three pieces of the original Bruges pottery, in striking contrast to the modern product in the same room. The Flemish rugs and window arrangement are especially worthy of notice.



AUSTRIAN PAVILION.

The beautiful building erected at the World's Fair by Austria is a perfect exponent of the modern movement in art. It is the last structure on the right as the visitor approaches the Administration building, and it is composed of a central hall with two broad wings. The exterior decorations consist of bas relief ornament, statues and fresco paintings in the style of the "Moderne Kunst." The wide front door opens into a reception hall, the chief ornament of which is a marble bust of the Emperor. Opening off of this hall are two beautifully furnished salons, the one a library and the other a drawing-room. The next three rooms are filled with models, panoramic views and photographs showing the work of the Austrian Imperial Rail and Waterway Commission. The remaining six rooms are filled with works of art from the two Kunstgewerbe schools and the four art societies of Austria, Poland and Bohemia. The cost of the building alone was \$50,000.



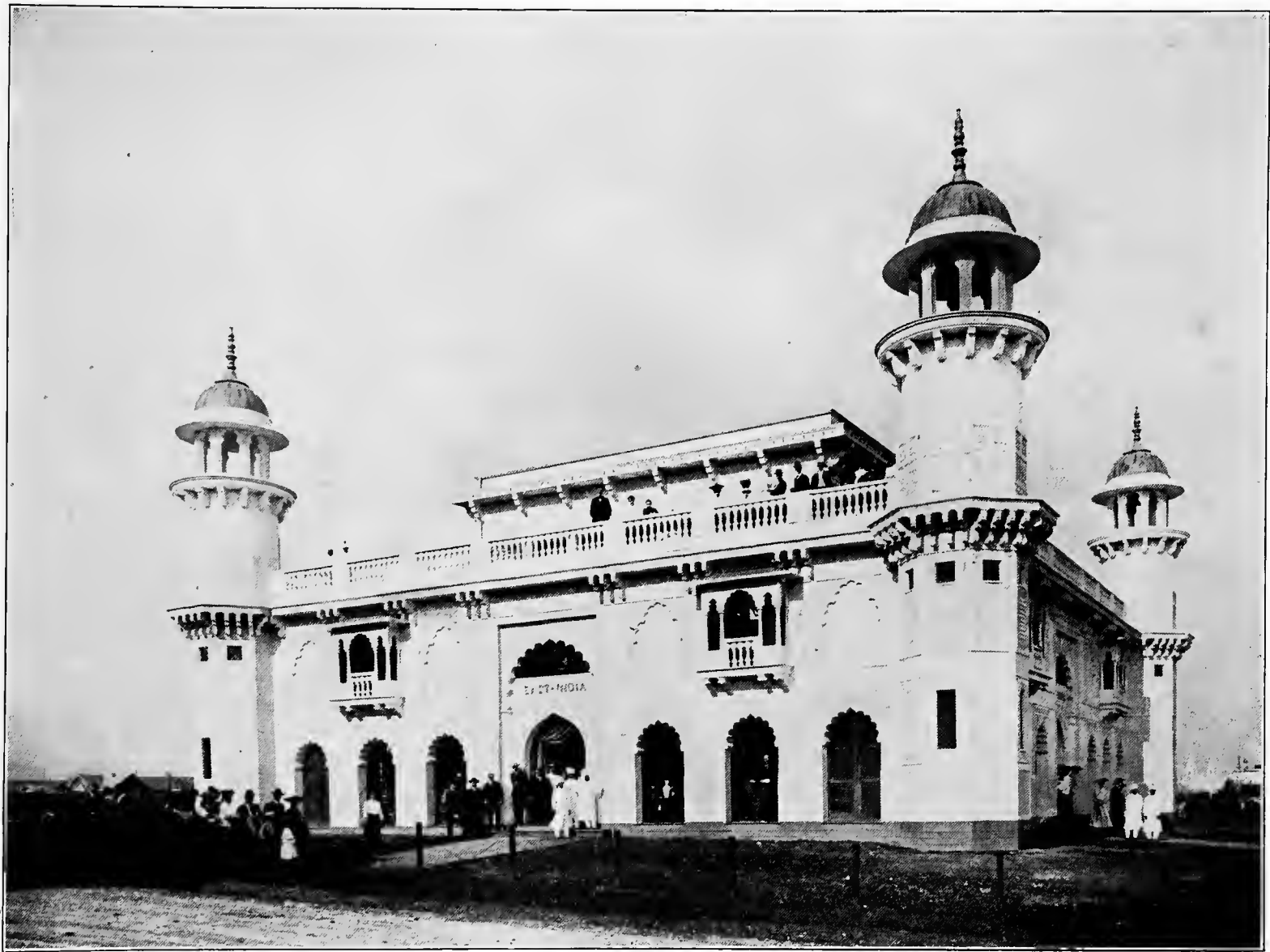
EAST WING ROOM, AUSTRIAN PAVILION.

Among the many beautiful apartments in the Austrian Pavilion, the easternmost is one of the choicest. It exhibits the works of the Society of Artists of Vienna, which are entered and catalogued as part of the general collection of art works, though not shown in the Art Palace because of lack of space. The bronze figure in the center of the room is that of the Emperor Rudolph of Hapsburg, by Wilhelm Seib, who also executed the marble bust of Christ at the right. Between the latter work and the bronze statue of Beethoven is "The Mill Pond," painted by Hugo Darnaut, and above this is an excellent still life by Hugo Charlemont. On the same wall is Robert Russ' fine picture, "Near Salo." In the corner of the room is a portrait by Victor Scharf. "The Flight into Egypt," by Charles Wilda, is placed on the lower part of the wall at the extreme left of the illustration. Above it is the splendid decorative panel by Eduard Lebiezki from the Parliament House at Vienna. The center of the painting is held by the figure symbolic of Austria, and the other figures are those of the many states composing the empire. It is effectively done, and is the crowning glory of a perfectly furnished room.



SIAMESE BUILDING.

The Siamese pavilion, directly south of the British Building, is a close copy of a temple now being erected at Bangkok. The ground-plan is cross-shaped, with a reach of 70 feet, and the interior is a hall 60 feet high. Everywhere, in and out, are the symbols of religion and philosophy. The striking and graceful roof, its four gables each broken into overlapping curves, is finished off with the Chowfa, an ornament sacred to such use as on this temple. The conventionalized lotus and the flame appear in many places. Guarding the entrance are singular lions—not lions at all, but creatures of the imagination. The interior decorations include portraits of the King, the Queen, and the Crown Prince. In the windows are set beautiful transparencies showing ancient temples. Elephant saddles of fine workmanship, boxes inlaid with mother-of-pearl, delicate work in hammered brass and silver, lacquer work, elaborate embroideries, musical instruments and weapons, all show the skill of the Siamese. This interesting building is solely for receiving guests and showing them something of what Siam is. No hint of commercialism appears, all that being confined to the exhibits that Siam has made in other places on the grounds.



EAST INDIA PAVILION.

Across International Avenue from the Palace of Forestry, Fish and Game is the beautiful East India tea house. In color it is pure white, with roof decorations of weathered copper and doors of carved teak wood, and is a reproduction of the temple of Itmad-ul-Dowlah at Agra, India. The ground plan of the building is a square, with graceful minarets rising from the four corners. The wall ornament is entirely in geometric design, since the Mohammedan laws permit the architects to represent no living thing in their designs. The interior of the pavilion is a profusion of oriental magnificence and picturesqueness. The central place is held by a model of a Hindoo temple, 35 feet high, of teak wood and entirely hand carved. It is one-eighth the size of the original, which is a Jain temple at Palitana, and it required two years for sixty-five skilled craftsmen to do the carving. In addition to this temple there are rugs, vases and shields in profusion, and there are white-robed and be-turbaned natives who serve tea to the visitor.



MISSOURI STATE BUILDING.

The most northern of the group on the Plateau of States, lying directly south of the U. S. Government Building. It is 312 by 160 feet in area, and cost \$125,000. To the predominating Roman type of architecture have been added some purely American features. The dome is a perfect hemisphere, gilded and crowned with the magnificent statue of Winged Victory. The central portion of the building is decorated with sculptured groups and single statues of great beauty. A rotunda 76 feet square is the principal interior feature, adjoining an auditorium and reception room seating 1,500 persons. The mantel in this room cost \$1,000, and in the center of the rotunda is an electric fountain gushing ice water, installed at a cost of \$2,000. The building is equipped with a cooling system for use in hot weather. The cost of the sculpture with which the interior and exterior of the building is decorated is over \$14,000.



SCENE AMONG THE STATE BUILDINGS—COLONIAL AVENUE.

Soon after passing into the Exposition grounds from the southeast entrance, or shortly after leaving the Intramural cars at Station 14, one comes upon the pleasant view here shown. The point is just where Colonial Avenue begins, at Commonwealth Avenue, and the view is west. Conspicuous here, as everywhere among the State buildings, are the noble trees that once graced Forest Park. The white staircase and columns at the left of the picture are those of the Indiana Building, and a glimpse of the Rhode Island Building is to be had beyond. Prominent at the right is the interesting building that has been erected by Arkansas. Connecticut's pavilion, low and simple in its lines, lies next, toward the west, and the great dome, with flying flag, is all that one sees here of the great building of Pennsylvania. All of these states are creditably represented, not only in their individual buildings, but in the displays made in the various exhibit palaces, where their resources and achievements are shown. Colonial Avenue extends on toward the west from the point here shown, past the Nevada Building at the left, through the Gulch, or Outside Mining Exhibit, and is at last lost in the forest of trees at the south side of the grounds.



THE CABILDO OR LOUISIANA BUILDING.

The State of Louisiana had contributed to the Exposition a building of much historical interest in its reproduction of the famous Cabildo, in which the transfer of the Louisiana Purchase was consummated in 1803. This building, adjoining that of the Government, was erected at a cost of \$22,000, and is of the exact size of the original, 95 by 107 feet, but it is more than a replica, the actual doors and roof of the picturesque old Spanish structure having been removed and brought to St. Louis for the new Cabildo. The interior is ornamented with choice paintings, some of them old masters brought to America by Joseph Bonaparte. There are portraits of Livingston, Monroe and Marbois, who signed the treaty between France and the United States, and of Jefferson, Napoleon, Salcedo, Laussat, Wilkinson and Claiborne; and there is a painting showing New Orleans as it was in 1803. In the collection of antique furniture in the building are two priceless pieces,—Napoleon's china-cabinet and the desk on which the treaty of 1803 was signed. Above the desk hangs a fac simile of the great treaty that has meant so much to the nation, and whose centennial anniversary the Exposition celebrates. The gardens in front of the Cabildo suggest the beautiful Jackson Square on which the original faces, and contain a reproduction of the famous heroic equestrian statue of General Jackson.



IOWA BUILDING.

In the arc of Commonwealth Avenue stands the handsome Iowa state building, a structure that combines features of the old and the new Capitol buildings at Iowa City and Des Moines. These are the round loggias at the two ends and the colonnaded veranda of the main entrance. Across the front are superb bronze figures of Sherman, Farragut, Henderson and Dodge. These were the gift of Ex-Governor Larrabee as also was the great pipe organ which occupies the landing of the central stairway. The main floor has a recital hall in the center, with reception and rest rooms at the two ends. On the second floor, directly over the recital hall, is the committee room of the Commission. The remainder of the floor is divided into suites of apartments for the governor, the hostess and such members of the Commission as may care to visit the Exposition.



OHIO BUILDING.

Ohio's building at the Exposition, with French Ionic columns flanking the main entrance, is not a reproduction of any famous building in the State, but an original architectural composition, with a very large central reception hall and exceptionally good arrangements for ventilation. At one end of the reception hall is a commodious reception room for ladies, and adjoining this is a rest room containing three hospitable beds, which are constantly in use by fatigued visitors. At the opposite end of the building is the gentlemen's reception room, and connected with it is a comfortable Dutch smoking room. A spacious open balcony is provided at the north and at the south of the building, communicating with the interior by wide doors that give a free sweep to the breezes. Off the central reception hall is a post-office for Ohio people, and check-rooms and other conveniences are provided. Near at hand, in a specially constructed and lighted alcove, is a masterly portrait of the late President McKinley. Portraits of the lamented President Garfield and other famous sons of Ohio add to the interest of the building. On the floor above there are a club-room, a committee room, and sleeping quarters for the Commissioners and the Governor. The structure measures 52 by 188 feet, and was erected at a cost of \$35,000.



PENNSYLVANIA BUILDING.

Pennsylvania was allotted a commanding site nearly central in the Plateau of States, on which is standing a large and handsome building, worthy of the great commonwealth it represents at the Exposition. The structure is two stories in height, of classic architecture, somewhat suggesting the State Capitol. In the center is a great square-domed rotunda, with stairways of liberal proportions and dignified lines leading to the upper rooms. Native woods and marbles are effectively used in the interior decorations and furnishings. Historic exhibits, chiefly in the form of portraits of famous sons of Pennsylvania, remind the visitor of the important part the State has played in the making of the nation. Among the portraits is an authentic one of the great Penn himself, which serves to correct the impression most people have of his appearance. But the shrine of patriotic Americans is the Liberty Bell, standing in the center of the great rotunda and protected by a guard of honor. Elaborate ceremonies accompanied its arrival at the Exposition grounds, after a tour through many cities where it silently taught its lesson to the thousands of persons who visited it. The Pennsylvania Building, which has the honor of housing this relic and at the same time dispensing hospitality to friend and to stranger, is 226 by 105 feet, and was erected at a cost of about \$75,000.



NEW YORK STATE BUILDING.

Crowning the summit of a hill approached by Commonwealth Avenue stands the beautiful building erected by the Empire State. Its architecture is in the colonial style, simple and strong. Sculptural decoration is added in Martiny's successful groups, "Progress of Art" and "Progress of Commerce." Peixotto has decorated the central rotunda. To the north and south extend roomy wings, the one brightly decorated for use as a banqueting hall and the other arranged for more private use as reading and lounging rooms, with cool and restful greens greeting the eye. The apartments in the upper part of the building are reserved for the Commissioners, the Governor and the Hostess. In the basement is a modern electric kitchen. Hospitality is dispensed with a free hand, and the social functions are frequent. A large pipe-organ helps in the entertainment. The New York Building measures 300 feet from north to south, and cost, with its accessories, about \$85,000. New York's exhibit in the Palace of Education is noteworthy, and the State has a fine display in the Palace of Horticulture, where fresh fruits are the attraction. In the Forestry, Fish and Game Building, a special exhibit is made of the Adirondack forest preserve.



MASSACHUSETTS BUILDING.

The Massachusetts Building, erected at a cost of about \$25,000, has for its near neighbor the New York Building, across Commonwealth Plaza to the west. It is modeled closely after the old State House at Boston, and the main reception hall is almost an exact reproduction of the old Senate Chamber. The furniture in use on the first floor has been used in the old State House. Directly above the reception hall is a reduced reproduction of the new Senate Chamber, called the historical room, the most interesting features of which are the cabinets of relics, chosen from the rich treasures that Massachusetts has preserved. In one of the cabinets is a pipe that was smoked by Miles Standish in 1620, and a piece of embroidery done on board the Mayflower by Rose Standish, his first wife, before he knew Priscilla Alden. A powder-horn carried at the battle of Bunker Hill is shown, and a precious fragment of Paul Jones's flag,—the first American flag ever saluted by a foreign power. On the second floor, in addition to the historical room, there are living apartments for the Commissioners and the hostess and the Governor of Massachusetts. A state dining room and a private dining room complete the appointments and afford settings for many pleasant social affairs.



MINNESOTA BUILDING.

In close proximity to the Massachusetts Building stands the unique Byzantine structure that Minnesota visitors call home. In the main reception hall, whose generous doors are of decorative glass, shaded by Venetian blinds, the visitor from Minnesota finds a warm welcome. The building is of excellent construction, cement blocks and heavy wooden casings forming its walls, and it is the intention of the Commission to remove it and rebuild it on some other site after the Exposition has no further need of it. It is 82 by 92 feet in size, and cost about \$16,500. In the Mines and Metallurgy Palace, Minnesota has made a splendid exhibit including models of the Fayal Mine and the City of Duluth. Here also is a famous pipestone mantel lent by the ladies who had it made. In the Forestry, Fish and Game Building, Minnesota shows her fishery resources by tanks of fresh-water fish, and there is a realistic display of forestry and game in the form of a forest of real trees, a painted background blending with the real objects, and among the real trees are wild animals mounted in natural poses. In the Education Building, among other things, Minnesota exhibits the work of her manual training schools.



CALIFORNIA BUILDING.

One recognizes the California Building at a glance, as he comes upon it, south of the Illinois Building and almost in the center of the grounds, to the west of the group of large exhibit palaces. It is a replica of the old Franciscan Mission of La Rabida, at Santa Barbara, about 100 by 140 feet in extent, and shows the arcaded cloisters that characterize mission architecture. The features of the building are the assembly hall, with its movable platform, and the exhibition hall. Above the assembly hall is a roof garden, with plants from California. Great beams and lamp chains carry out the effect of old mission construction. Solid oak furniture and fittings of native Californian woods embellish the interior, and there are portraits of Californians and other paintings on the walls. Coolness and comfort make the building a popular resort, and refreshments are freely dispensed. California, the second state in the Union in size, runs through many degrees of latitude, and her products and resources are correspondingly varied. These are well displayed at the Fair, notably in the Palace of Agriculture and the Palace of Mines and Metallurgy, and her exhibit in the Horticulture Building is one of the best.



THE TEXAS BUILDING.

The characteristic building erected by the State of Texas, with its dome high in air, is conspicuous in the Plateau of States, where it stands on elevated ground near the Kentucky Building and not far from the German National Pavilion. The ground plan is that of a five-pointed star, and the building is of generous proportions. Its five great wings afford space for many rooms, and a better arrangement for securing light and ventilation could hardly have been devised. The great central rotunda, pentagonal in outline, is the scene of many musical entertainments. It is a lofty hall, and in it are busts of famous Texans. The native woods and marbles of the State have been effectively used in the finishings of the building, and the five-pointed star has been employed as an ornament at many points. It appears in the art-glass summit of the dome, and forms a conspicuous feature of the exterior illumination, in which this building has achieved a triumph. The Lone Star State has entered with enthusiasm into the Exposition, and has everywhere done her part with a free, open hand. Her resources are well shown in the great exhibit palaces.



THE RHODE ISLAND BUILDING.

Rhode Island is charmingly represented at the Exposition by a building of unique appearance, facing north on Colonial Avenue. The Colonial model exemplified in the Stephen H. Smith mansion has been adapted to this use, and the exterior reproduces in colored staff the effect of the "seam-faced granite" of which the Smith mansion and other notable Rhode Island buildings are constructed. The interior of the building is conveniently arranged and beautifully furnished. At the landing of the great stairway there is a noteworthy window of stained glass. The ogee gable, the circular windows, the simple classic columns within and without, the roof garden and the cyclone cellar are some of the interesting points of construction. The building is not only luxurious and dignified, but substantial as well, and has already been purchased by a St. Louis gentleman for a country home. Rhode Island is more widely represented at St. Louis than at any previous exposition, her display in the Palace of Education being of unusual significance. In the department of Forestry, Fish and Game and in the department of Horticulture the State has made highly creditable displays. Rhode Island is represented in the Government Fisheries Building by an elaborate series of specimens, mounted in transparent gelatine, showing the life-history of the lobster and the clam. No other State has been thus recognized by the Federal Government.



KANSAS BUILDING.

Of all the State buildings facing on Commonwealth Avenue, none is more home-like or more popular than that of Kansas. Everybody is made welcome at the Kansas Building. It is in every sense an Exposition home. Opening from its great central reception hall are rest rooms for the ladies and smoking and reading rooms for the gentlemen, post-office and check room and the spacious offices of the Commission. In the south part of the building is the emergency hospital, in charge of a graduate physician, and also the day nursery where Kansas mothers may leave their little ones. The reception hall is surrounded, at the line of the second floor, by a gallery, the walls of which are covered with paintings by Kansas artists. The building and furnishings cost \$40,000. In almost every exhibit palace where the resources of the states are set forth Kansas holds a prominent place. Especially is this true of the display in the Palace of Agriculture. The mining exhibit includes coal, lead, crude oil, rock salt, brick and gypsum.



ALASKAN BUILDING, INDIAN CABIN AND TOTEMS.

Alaska's comprehensive exhibit at the Fair occupies a space on the Olympian Way, in the western part of the grounds, not far from the Forestry, Fish and Game Exhibit. The main building is 50 by 100 feet in area, with stately Ionic columns. The other buildings are dwelling-houses of the Alaskan Indians, and of native architecture, fitted with furnishings brought from the Territory. Conspicuous in the group of buildings stand the tall totem poles, grotesquely carved, and with a ceremonial significance not commonly understood. They correspond in some sense to a coat-of-arms. A collection of plants illustrating the flora of Alaska is exhibited, and a splendid demonstration is made of the natural beauties of that little-known region. Hundreds of photographs, showing picturesque Alaskan scenery, are on view. There is a very extensive exhibit of minerals, furs and products of the soil. The central portion of the lower floor in the main building is occupied by a colored relief map made at Washington, from data obtained by the Geological Survey.



THE NEW JERSEY BUILDING.

The building erected by New Jersey stands in a group of fine trees near the intersection of Colonial and Commonwealth Avenues, reproducing in its strong simple lines the old Ford House at Morristown, which was used by Washington as headquarters during one winter of the Revolutionary War. Within and without the structure is pure Colonial in style. The interior is cool, roomy and homelike, with light-colored ceilings, broad stair-cases and tasteful furnishings. The great reception hall contains a big fireplace that not only makes an effective and appropriate ornament, but on chilly days ministers to comfort. Unlike most of the Exposition buildings, this one contains no staff, but is of substantial construction throughout and may be readily removed to some other site. The good-roads exhibit in the small bungalow in the Model Street is the contribution of New Jersey, and the State has creditable displays in the Palace of Mines and Metallurgy and in the department of Forestry, Fish and Game; but the principal exposition of her achievements and advancement is made in the Palace of Education, one in keeping with the rank the State has attained in educational work.



THE MAINE BUILDING.

In close proximity to the outside mining exhibit, and separated from the Pennsylvania Building by a grove of trees, stands the unique structure that Maine has erected,—a log house, first built by Maine lumbermen at home, then taken apart and brought to the Exposition, where it has been rebuilt. It cost about \$20,000, and is a commodious home, 140 by 60 feet. It is typical of the hunting lodges of Maine, and contains many specimens of mounted animals, birds and fish from the State. The summer resorts of the Maine Coast are shown in window transparencies. The interior shows the beauty of spruce logs when fashioned into a home, and a delightful air of comfort pervades the whole place. There is a great fireplace in the large central hall, and there are balconies and cosy nooks. Best of all, the building is surrounded by trees that harmonize with its architectural character. Maine has many choice exhibits in the Exposition, and her participation in the general display reflects much credit on the State.



THE ARIZONA BUILDING.

One of the smallest of the State buildings is that of Arizona, near the southeast corner of the grounds. But interest is not always measured by size. This pretty structure, in the Spanish Mission style of architecture, is cool, well shaded, well lighted, and planned and furnished for comfort. The garden in front of it is planted with specimens of the giant cactus and other plants of the arid region. The impression that Arizona can raise nothing but cacti and sagebrush is quickly dispelled, however, by a visit to the Palace of Horticulture, where an exhibit of particular merit is made by the Territory, showing how irrigation and the intelligent selection of food-plants adapted to the climatic conditions have made this portion of the Southwest as fruitful in the products of the soil as it is rich in the mineral resources that first attracted settlers. The display of Arizona in the Palace of Mines and Metallurgy is one of great interest and importance, as a matter of course. In the Palace of Education, Arizona has made a creditable contribution, one that gives to the visitor from the East a closer realization of the achievements and the progress of the West than he is likely to bring with him to the great Exposition where so many preconceived notions have to be revised or abandoned.



THE MARYLAND BUILDING.

Maryland's State Building stands between the pavilions of West Virginia and Oklahoma, not far from the New York Building. It is pure Colonial in style, and homelike and comfortable. In the large reception hall is a copy of Van Dyck's portrait of Henrietta Maria, wife of Charles I., from whom the State takes its name, and beneath this is the first piano made in America. There are paintings of Francis Scott Key, who composed the "Star Spangled Banner," and of Lord and Lady Baltimore. Portraits of Cardinal Gibbons, Admiral Schley and other noted sons of Maryland add to the interest of the exhibit. A collection of photographs of historic documents is shown, and a large space is devoted to a photographic reproduction of the district in Baltimore which suffered by the great fire. There are numerous rooms in the building for the convenience of those connected with the State Commission. Maryland has made a striking display in the Palace of Mines, consisting of minerals, building stones, pottery, fire-clay and coal, and in the Palace of Agriculture her exhibit is one of the noteworthy ones. In the Palace of Horticulture a good display is made, with particular attention to the peach industry.



TENNESSEE BUILDING.

Tennessee's building at the Fair stands near the Trail, not far from the geographical center of the grounds, with the Boer War exhibit at the west, and the buildings of Idaho, Virginia and Georgia for near neighbors. These state buildings, with the California and Illinois buildings close at hand, form a group of important structures that should not be overlooked because of their isolation from the larger group of buildings on the Plateau of States. The Tennessee State Building is a fine example of Colonial architecture, adapted from the "Hermitage," the historic home of President Jackson, near Nashville. One of the interesting features of the house is the replica of the room in which General Jackson died, in 1845. Here are preserved many relics of the seventh President. The building is 104 by 61 feet in size, and cost about \$18,000.00. In addition to the display made by the State in her own home, Tennessee has brought to the Fair an abundant showing of her resources, and is creditably represented, notably in the Palace of Mines,



KENTUCKY BUILDING.

On the hillside above the Palace of Mines is the "New Kentucky Home," a highly ornate colonial building. Broad, colonnaded balconies adorn all four sides, lending to the structure an air of genial Southern hospitality. The great central reception hall is open to the roof, with stairways leading to the two inside galleries at the level of the second and third stories. In the very center of the main floor is the statue of George Rogers Clark, a famous Kentuckian. The walls of all the building have been transformed into an extensive art gallery for the display of Kentucky pictures, and on the two upper floors are displays of embroideries, laces and other handwork from the famous convents of Kentucky. The most interesting exhibit in the building is a room filled with old-fashioned furniture, including the very desk on which Stephen Collins Foster wrote the words of "My Old Kentucky Home." Kentucky is liberally represented in the several exhibit palaces by displays which portray not only the natural resources of the commonwealth but her progress in the arts and industries and in commercial activity.



INDIANA STATE BUILDING.

At the intersection of Commonwealth and Colonial Avenues, the two most important streets of the Plateau of the States, stands the handsome building that the Indiana visitors to the World's Fair call "home." The external appearance is exceedingly attractive. The broad verandas and the lavish profusion of flowers, in which the foundation and lower walls are almost lost, add wonderfully to the charm of the pavilion. The interior is quite in keeping with this first view that the visitor obtains. The largest part of the ground floor is taken up by a reception hall and a stairway that is truly monumental. The landing of the stairway is so broad that it may well serve as a music and reading room. Around the great reception hall are several rooms of importance. These are the offices of the secretary and members of the commission, the rest room for ladies and the smoking room for gentlemen. On the second floor is the large committee room for the Commission, and on the floor below a lunch room for basket lunchers and a well regulated check room are maintained. The best part of the Indiana exhibit is the collection of works by Indiana artists and the complete set of books by Indiana authors.



CONNECTICUT STATE BUILDING.

On Colonial Avenue, across from the imposing seam-faced granite palace of Rhode Island, stands the reincarnation of the Colonial in American history. It is the Connecticut State Building, a faithful reproduction of one of the best colonial mansions still standing in the New England states. The original was the possession of the Sigourney family whose direct ancestry goes back to Mayflower days. In architecture the building is purely colonial, the round portico being enclosed by stately Ionic columns. Inside the sacred, historic walls there is an exhibit of colonial furniture that is wholly worthy the exterior. The newest piece among the furnishings is seventy years old, and there is one chair that actually came over in the Mayflower. A Chippendale writing desk, with date, 1765, is one of the handsomest secretaries in the entire World's Fair. The visitor may also see the chair that George Washington occupied in the First Continental Congress; but the most interesting object in the entire building is a frame that hangs on the wall of the reception hall. It is of oak from the trunk of the original Charter Oak, with trimmings from the second tree that sprung from that historic old root.



GEORGIA BUILDING.

Every piece of material used in its construction, and every article of furniture that ornaments the interior of the Georgia building is a product of that State. The structure was built by funds contributed by the different cities, and the magnificent furnishings are the gifts of the generous people of Georgia. In selecting a design for the building, honor was paid to one of Georgia's most illustrious sons and the South's most chivalrous soldier. It is a reproduction of "Sutherland," the country home of General John B. Gordon, and everywhere about this big house there is an air of wholesome hospitality. Its imposing presence gives grace to the surroundings and makes of The Trail one of the most interesting of Exposition streets. Across this broad thoroughfare, west of "Sutherland," is the Temple of Fraternity and the California and Illinois State buildings. Each of the rooms is furnished in choice woods and the furniture is of special design. On the wall of the ladies' reception room is an old portrait of General Gordon by Mrs. G. K. Gregory, and, in the gentlemen's room, an oil portrait of Gov. Hammond, the first governor of the Province of St. Louis, after the acquisition of the Louisiana Territory by Jefferson.



UTAH STATE BUILDING.

Variety is given to the State buildings by Utah's cosy club-house where rocking chairs, couches and comfortable resting places delight the tired visitor. While the structure does not cover as much ground as some of its neighbors, it affords abundant room for the entertainment of the State's guests. There are two stories with halls on each floor and double verandas on three sides of the building. The Inside Inn is across the avenue on the west and Intramural Station No. 14 is on the east. Utah's nearest neighbors are New Jersey, Indiana and the Indian Territory. It is the equivalent of a scenic trip through the State to visit the photographic and art gallery in this building. More than 300 different views are shown, and every part of the State is represented in the collection. The intention has been to present a panorama of the resources and industries of the State, and to show the rapid development of wealth through the introduction of irrigation and other improvements. Here the Utah visitor will find a copy of his local paper on file, and here he is provided with the material and a place where he may write letters. A register is also kept for recording the names of guests.



THE OREGON BUILDING.

Fort Clatsop, which has been reproduced as Oregon's State building, is closely allied with the history of the Louisiana Purchase, the one hundredth anniversary of which the Exposition celebrates. Lewis and Clark, whose explorations of the northwestern territory followed its acquisition by the United States, constructed the original Fort Clatsop in the winter of 1805. Its site was on a bluff overlooking what is now the City of Astoria. From this fortification the pathfinders directed their expeditions which resulted in the development of a vast wilderness. Occupying a site directly back of the great Cascade Gardens and near the beautiful Art Palace, the quaint old fort, built of logs brought from Oregon forests, and surrounded by a stockade suggestive of the perilous days of the frontier, commands the attention of all visitors. The structure and its surroundings have been reproduced as nearly like the original as was possible and the effect is most impressive because of the rusticity of the architecture, which is forcibly contrasted with the modern structural creations on every side. Relics of early days in the far West and curios of pioneer expeditions have been used in furnishing the building.



WEST VIRGINIA BUILDING.

The West Virginia Building is a creation of the designer's art rather than a copy of the historic, thereby differing from many of its neighbors on the Plateau of States. The building fronts upon a beautiful avenue that leads from the State Plaza to the Mining Gulch. Its nearest neighbors are Montana and Maryland. The building covers an area 136 by 82 feet. At the front is a spacious porch forming a loggia to the general reception room which is the principal feature of the structure. This apartment is hexagonal in shape with a diameter of 66 feet, and a height to the ceiling of 45 feet. It is arranged with a balcony at one end and adapted for use as a speaker's stand, the auditors occupying the floor below. The roof above this apartment forms a hexagonal pyramid rising to a height of 50 feet from the ground. On either side of this pyramid are square towers rising 92 feet above the grade line. The main entrances to the building are through arches 12 feet wide which perforate the bases of the towers. On either side of these towering constructions are low wings each divided into a number of apartments supplying retiring rooms, museum, offices and bed rooms for the commissioners.



MISSISSIPPI BUILDING.

"Beauvoir," the last home of Jefferson Davis, is reproduced at the World's Fair with all of the surrounding beauty that marks the original at Biloxi, the great forest trees of the Plateau of States forming a setting resembling the familiar country place. The structure faces Commonwealth boulevard and has for near neighbors the Iowa, New Jersey and Indian Territory buildings. Sentiment having guided the commissioners in designing the State building, the people of Mississippi foresaw an opportunity to bring before the World's Fair visitors their store of historic treasures. The interior has been converted into a veritable museum of the Southland. Household articles loaned by the widow of the President of the Confederacy, heirlooms which had been in the Davis family for a hundred years prior to the Civil War, and rare bits of furniture, important because of their connection with the "lost cause," furnish the building. Visitors find each room furnished just as the original was before the death of Mr. Davis, and most of the furniture was that used for years by the family. The library, bedroom and dining hall are almost intact, every article of silverware and crockery having been brought from "Beauvoir."



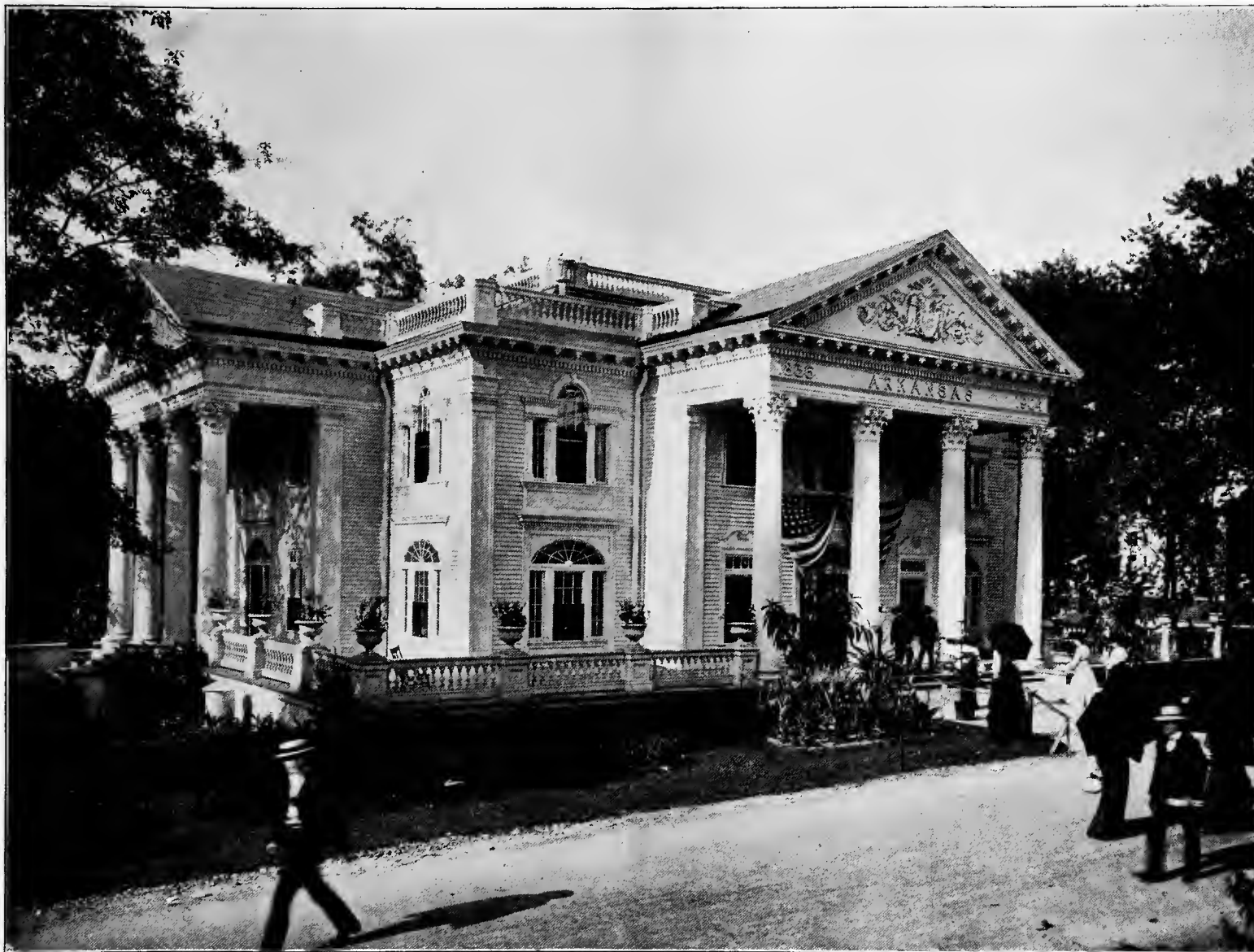
INDIAN TERRITORY BUILDING.

Telling the story of the Red Man's destiny, this imposing Colonial Mansion, evolved from the tepee of the plains, represents the rise and progress of a future commonwealth. The Indian Territory building is the first approached from the States entrance to the World's Fair grounds. It is invariably mistaken for the building of one of the older states and arouses the interest of all visitors. Surrounding the structure and overlooking the lawn are the great trees which make the Plateau of States one of the most beautiful spots in the Exposition. Near by are the State buildings of Mississippi, Utah and New Jersey. The broad driveway opposite is Commonwealth boulevard, extending from the Southeast gate to the main picture of the Exposition. Each of the large rooms on either side of the wide hallway is given to a display of the Territory's products. The south room is devoted to the work of the children of the Indian schools, oil paintings, pen maps, crochet and needle work and clay modeling. In the other room there is a splendid display of photographic views showing the industries and resources of the Territory and scenes from the principal cities and towns. An information bureau is maintained for the use of visitors,



WISCONSIN STATE BUILDING.

There are many examples of domestic architecture to be seen on the Plateau of States, of which none is more pleasing than that which is shown in the Wisconsin State building. It is a stucco house, resembling the country residences so popular in both England and Germany. In its architectural details it is thoroughly American. The rear elevation, which looks toward the U. S. Government bird cage, is three stories high and the front is but two. The building accommodates itself to the slope of the hill to produce a most effective and convenient interior arrangement and at the same time the outside is wonderfully attractive. The lower rooms at the rear are used for the culinary department, and the hospitality of the Wisconsin building is already known throughout the Plateau. The piano in the music room is a monument to this genial atmosphere, that should be found in every state building. Soon after the opening of the Exposition the manufacturers of a high grade piano sent two representatives to St. Louis with a magnificent hand-carved piano. It was to be placed in the building that came nearest to fulfilling the ideal of a state home. After a week's investigation, it was awarded to Wisconsin



ARKANSAS BUILDING.

Fronting two of the prominent boulevards on the Plateau of States is the pretentious Arkansas building, representative of the varied resources of a single commonwealth. All of the material used in the construction is a product of the State, and in its finishings is to be found one of the finest displays of woods at the Exposition. This building covers a space 150 feet square, and is surrounded by a broad veranda where tired visitors seek rest after their sight-seeing and enjoy the beauty of the Gardens. Two imposing entrances of the dignified Colonial type provide access to the spacious reception hall on the main floor. Opposite the east front are the Iowa and New Jersey buildings, across the avenue on the south is the Indiana building, on the west the Connecticut and on the north the Kansas buildings. Native hard woods are displayed in the stained-oak floor, which is profusely ornamented with inlaid work. The walls of the reception hall are tinted in empire green with a frieze border three feet deep. Against bits of clouds and sky boughs of apple blossoms, the State's floral emblem, are painted. Most attractive of the splendid furnishings is a marble mantelpiece of Eureka Springs onyx.

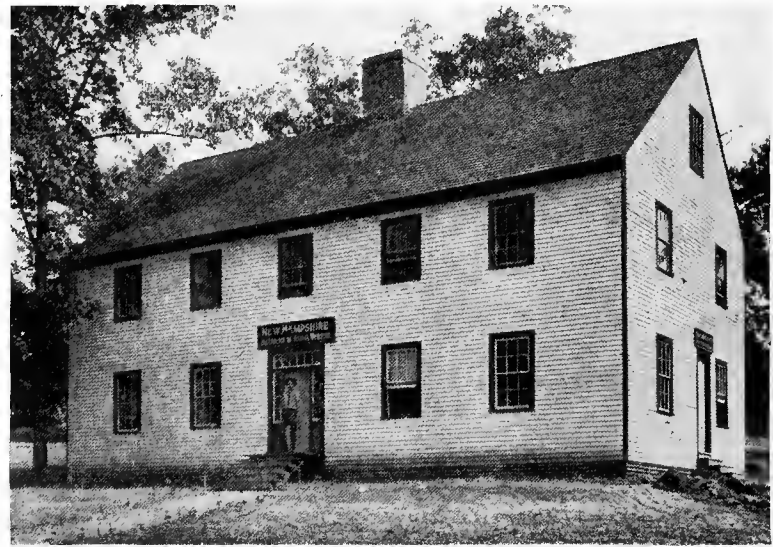


OKLAHOMA BUILDING.

Hospitality is a trait that all Oklahomans possess and the territorial building seems to have been constructed with the one idea in view of having abundant room and comfort for guests. Two big verandas extend along the front of the structure and in the cloistered recesses are all manner of chairs and couches inviting the tired to rest. On the first floor is a wide reception hall with parlors on either side. A stairway leads to more rooms and a balcony on the second floor. Through an elliptical opening, surrounded by an ornamental railing one has a full view of scenes below. Displays of art and history are made in the decorations, one of the features being a series of portraits of all the Governors of the Territory. A register is kept for the signatures of visitors and in the same rooms is a file of Oklahoma newspapers, as well as facilities for writing letters. Natural woods have supplied beautiful finishings for the interior and Oklahoma cement was used in the exterior work. The roof is of red tile, giving a touch of the Moorish to what would otherwise be a Spanish style of architecture. The building is surrounded by sheltering trees and New York is Oklahoma's nearest neighbor on the east.



STATE OF WASHINGTON.



VERMONT AND NEW HAMPSHIRE

Eight massive beams, each of which was hewn from a single tree and is ninety feet in length, surround the Washington State building. The structure is 114 feet high and towers above surrounding structures. It is built entirely of wood and furnishes an impressive exhibit of the State's enormous timber resources. On the five octagonal floors are displays of Washington products. It is situated near the United States Government building. It was in the original of Vermont's State building that the Constitution was first written at Windsor and care was taken in the reproduction to preserve all of the historic surroundings possible. The main room is furnished in antique style and used for the reception of guests. At the rear is a restaurant conducted similar to the old-fashioned dining room. It is near the Mining Gulch and south of the Michigan building. Daniel Webster, the American statesman, was born in the original of the house which has been erected for New Hampshire's State building at the World's Fair and in furnishing the rooms, many relics of early American history have been secured for exhibit. This old-fashioned Colonial homestead stands near the Vermont building on the Plateau of States.



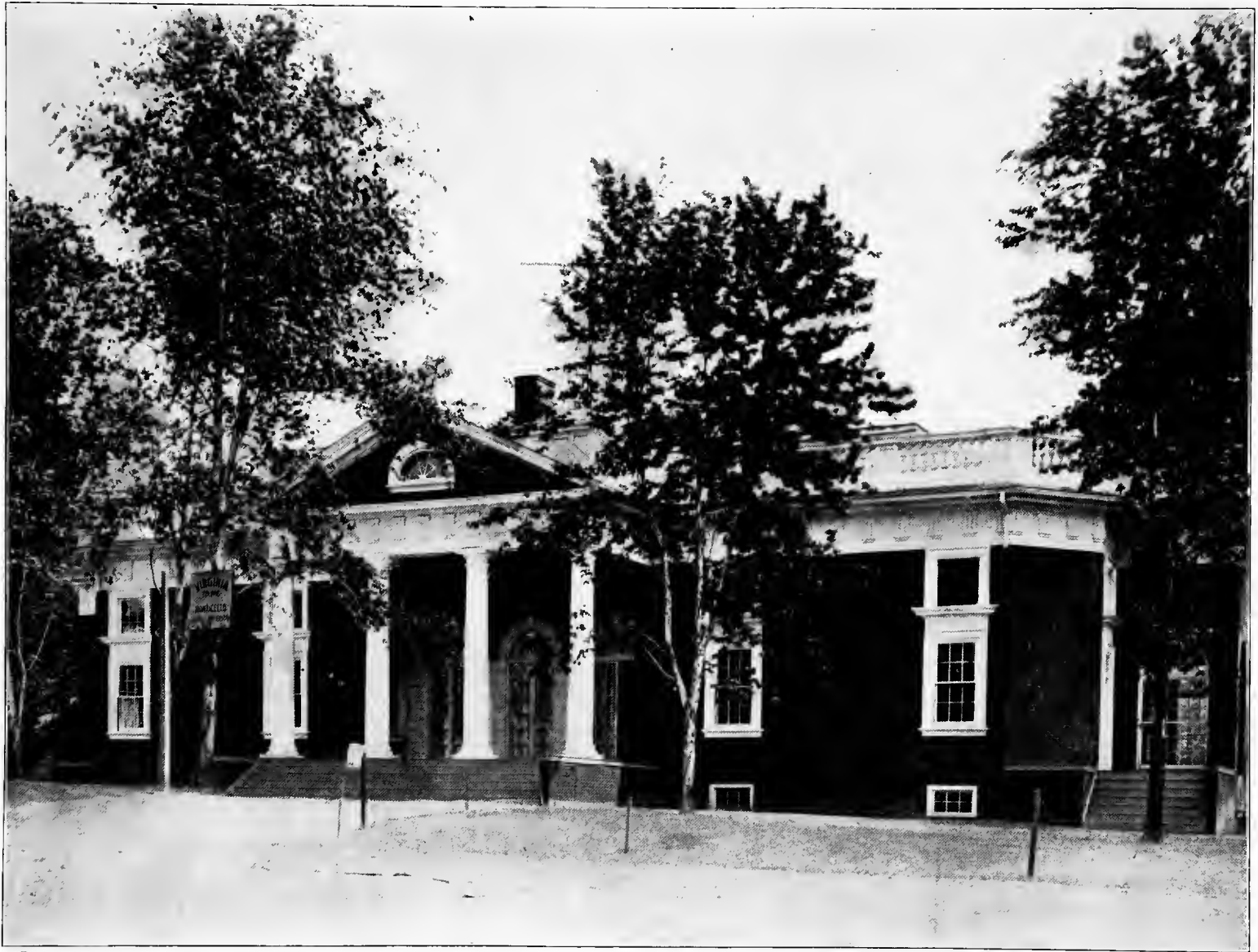
SOUTH DAKOTA BUILDING.

Shady trees invite attention to South Dakota's modest home, half hidden in the wooded section of Art Hill. It is a type of Spanish architecture resembling the old missions, of which the California State building is the truest copy, but there is enough of the modern apparent to give the structure a touch of up-to-dateness and therein it is original. In the center of the building is a large room, its ceiling extending to the roof line and forming a dome. Upon these walls the greatness of South Dakota is told in pictures made by the masterful blending of the fruits of the field. Masterpieces of art are fashioned with grains of corn and wheat, and epic poems are written with blades of grass. The decorative effect reaches a climax at the completion of the dome where the horn of plenty seems to have emptied its wealth. Four smaller rooms are on the first floor, one for the use of the Commission, one as a writing room and the others for the convenience of guests. Above are living chambers for the custodian of the building and officials. The furnishings are of the mission style and in thorough keeping with the surroundings. Photographic views of South Dakota cities and farms are displayed where opportunity affords.



ILLINOIS BUILDING.

The Illinois Building stands on a hill not far from the Observation Wheel and about equally distant from the Japanese Buildings. It is 198 by 144 feet in size, and cost \$75,000. The whole effect is stately, and there is an air of comfort surrounding it. Passing through the main entrance, flanked by great statues of Grant and Douglas, one comes to the mosaic floor over which rises the vaulted dome, three stories above. Beyond is a large state-room, with paneled ceiling, and with a pictorial frieze telling the history of Illinois. Men's and women's rooms, apartments for the Commissioners and the Governor, hospital rooms and many other comforts and conveniences are housed beneath the ample roof. The ornamentation, both inside and outside, is profuse. As the nearest sister state, Illinois has provided a noteworthy representation at the Exposition, not only in this French Renaissance building and its contents, but in many other parts of the Fair. Her contributions to the agricultural and horticultural displays are especially commendable.



"MONTICELLO," THE VIRGINIA BUILDING.

"Monticello," the home of Thomas Jefferson, writer of the Declaration of Independence, second President of the United States and a party to the treaty with Napoleon which resulted in the acquisition of the Louisiana territory, is reproduced as Virginia's State building at the World's Fair. Jefferson was his own architect and the replica is constructed from his original plans. The life of the statesman being so closely linked to the event which the Exposition celebrates, his native State has appropriately provided its most valuable Jeffersonian relics for exhibit in the new "Monticello." In the rotunda of the building is a life-sized statue of the Virginian, a creation in marble by Carrar, loaned, with a valuable art collection, by the University of Virginia. Here may also be seen the very table upon which the Declaration of Independence was written and the chair occupied by Jefferson when presiding over the Senate. Among interesting documents displayed here are letters penned by Jefferson during various stages of his career, original manuscripts of historic articles and a genealogical chart of the Jefferson family. One of the ornaments of the building is a mantel clock which was in the Jefferson family prior to the Revolution,



MONTANA.

Toward the northwestern part of the Plateau of States, not far from the Government Bird Exhibit, is the elevated site occupied by Montana's building, a handsome and spacious structure, 124 by 90 feet, of modified Doric architecture. The interior is arranged for comfort and convenience, and decorated and furnished with much taste. The cost of the building was about \$20,000, exclusive of the cost of the furnishings. The State appropriation for Exposition participation was \$50,000, and about \$10,000 was contributed from other sources. Exhibits are made in five of the great palaces—those of Mines and Metallurgy, Agriculture, Education, Horticulture, and Forestry, Fish and Game. The display in the Palace of Mines is worthy of the great industries represented, and includes, among other things, a collection of gold nuggets valued at \$40,000, besides a valuable display of copper ingots, representing the most conspicuous of the mineral resources of the State. Noteworthy exhibits are made in the other departments mentioned, that in the Palace of Forestry, Fish and Game being of especial interest in its exemplification of the fauna and flora of Montana.



IDAHO BUILDING.

Idaho's home at the World's Fair stands in the western group of State buildings, not far from the Boer War exhibit. The building is in the Spanish Style, one story in height, with the inner court, or patio, characteristic of the Spanish hacienda. The space is prettily planted with flowers, and the brick pavements under the porches are always cool. Mission furniture is to be seen everywhere in the building, and the doorways and woodwork are quaint and massive. Indian basket-work and Indian blankets are effectively used in decoration. The whole picture, inside and out, is very pleasing. Here may be seen the silver trophy offered by Senator Clark for excellence in horticultural displays, and won by Idaho. The displays made by the State in the Palace of Horticulture show what her resources are in this direction, and her agricultural exhibit is a most creditable one, showing the wonderful results of irrigation. Idaho's valuable mineral deposits are well illustrated in the Palace of Mines, where her opal exhibit attracts much attention.



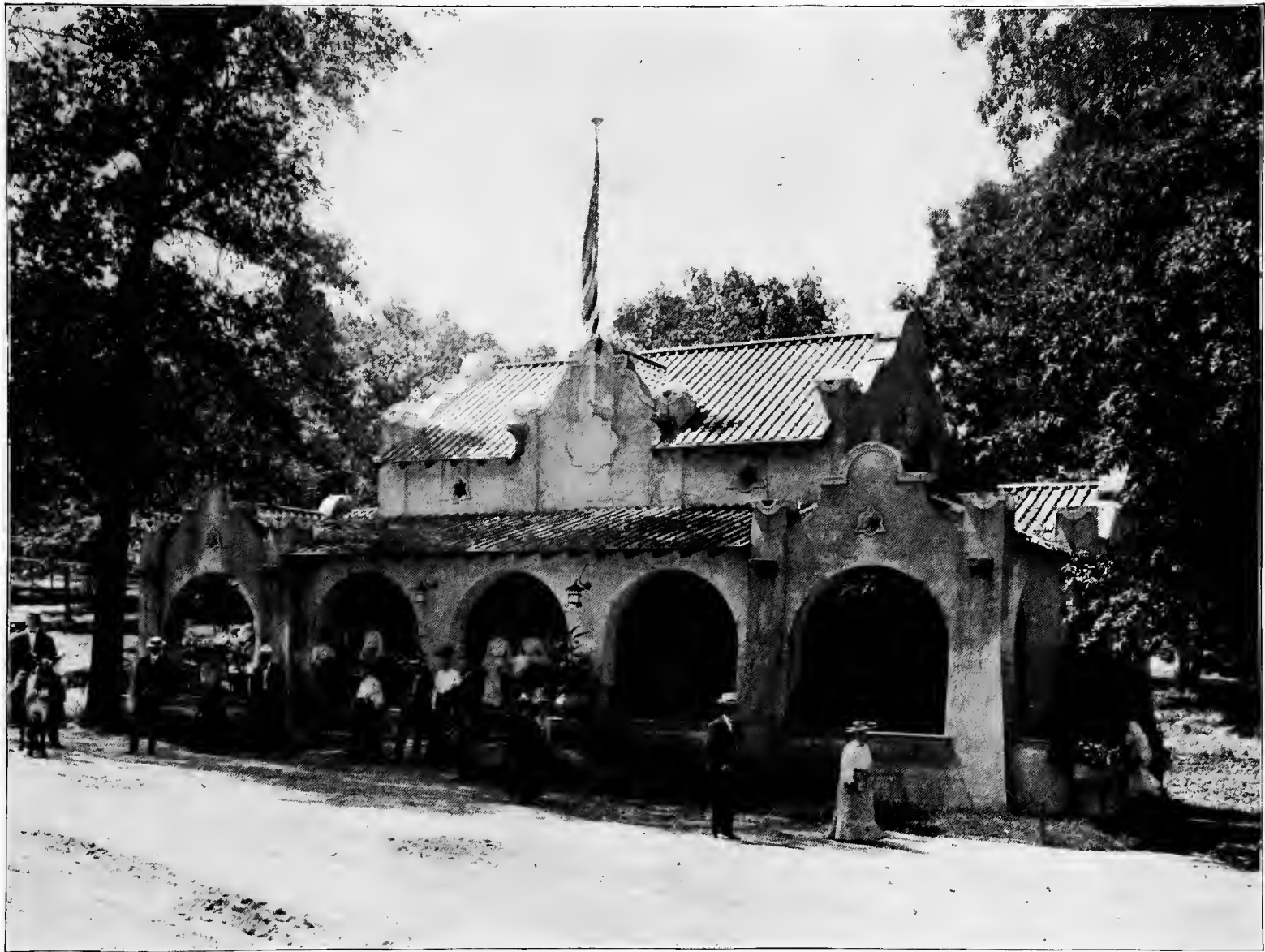
NEVADA BUILDING.

Here is a wee bungalow with flowers in every window and its pretty rooms stuffed with sofa pillows—Nevada's cosy headquarters at the World's Fair. It is not too small to limit the welcome extended to guests, but it would be crowded if all of the State's advantages were attempted to be told. Through the double door opening upon the shady porch entrance is gained to the reception room where walls covered with pictures, a polished floor spread with rugs, and bowers of house-plants greet the visitor. Beyond this there is an Oriental den in one corner and the office of the Commissioner in the other. A stairway leads to the floor above where living quarters are provided for the occupants. These rooms front upon an open veranda, extending the full length of the building, where all manner of vines and flowers twine and blossom. Photographs of beautiful scenes typical of Nevada, views of mining industries and illustrations of irrigation systems are displayed on the walls and in albums. Nevada has good company among the staid old States of Rhode Island, Connecticut and Pennsylvania. Its building stands on Colonial avenue, between the Mining Gulch and Commonwealth boulevard.



MICHIGAN BUILDING.

There are few State buildings at the Exposition more advantageously situated than that of Michigan. Located near the United States Fisheries pavilion, it commands a great sweep of the Plateau of States and affords a view of many of the great exhibit palaces. With its fine Ionic columns, its terraces and verandas, this building, viewed from the exterior, produces a favorable impression that is confirmed by the interior. The large reception hall on the first floor communicates by a broad staircase with the roomy apartments above, used chiefly by the Commissioners. On this floor there is a room devoted to the exhibit of Little Traverse Bay and the northern Michigan resorts, and the furniture here is of special interest and beauty. All of the furniture of the building is lent for the season by the manufacturers who have made the State famous in their line of industry. The Michigan building was erected at a cost of \$14,000, and is peculiarly adapted to its purposes, for it is cool, airy, artistically simple and home-like. The State has exhibits of interest and importance in the palaces of Varied Industries, Manufactures, Education, Agriculture, Mines and Forestry.



NEW MEXICO.

The building erected by New Mexico stands on Constitution Avenue, near the eastern part of the Gulch, and is of Spanish Mission architecture. Mission furniture is in use within its pleasant rooms, and here one may see what is considered the oldest bell in the United States, cast in 1355. On one wall is Gen. S. W. Kearny's proclamation setting forth the fact that New Mexico had become the territory of the United States. The only turquoise exhibit at the Fair is made by New Mexico. In the Gulch one may see the stones embedded in the rock, and in the Palace of Varied Industries the finished gems are displayed in profusion. In the Palace of Mines the Territory has a comprehensive exhibit of its great mineral resources, including coal, iron, zinc, lead, copper, silver, gold, mica, gypsum, salt, sulphur, asbestos, onyx and building stones. The displays made in the departments of Agriculture and Horticulture are a revelation to many visitors, and show what can be done by irrigation and sunny skies. In the department of Anthropology and in the Palace of Education New Mexico has extremely creditable displays, and in every department her representation shows the great advancement the Territory has made.



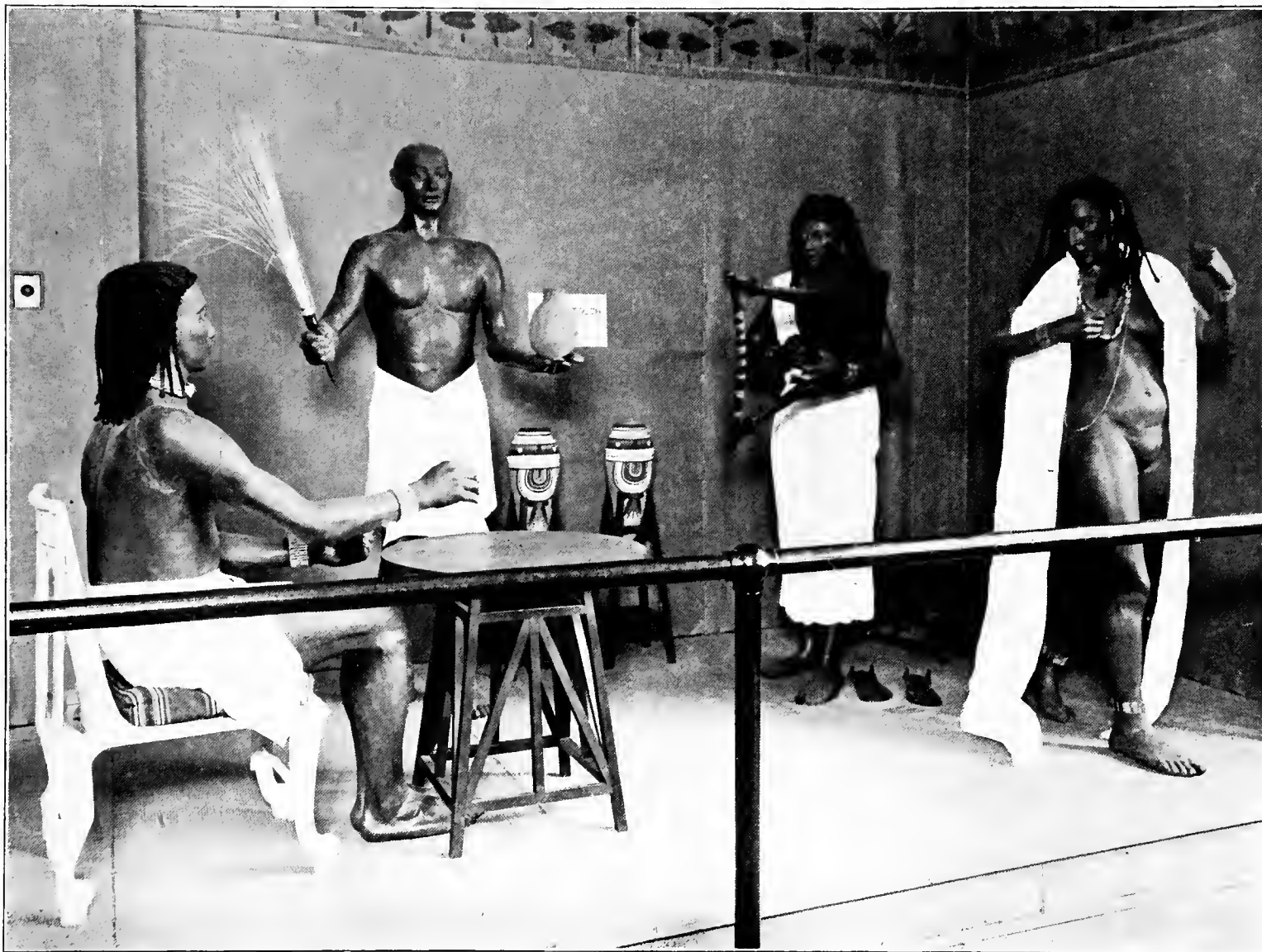
DE FOREST WIRELESS TELEGRAPH STATIONS.

The DeForest Wireless Telegraph Company operates seven stations on the Exposition grounds, sending messages for visitors free, except from the long-distance station shown in the left-hand illustration, situated on the hill near the Jerusalem Exhibit. The mast that carries the forty-foot cross-arm of this station is 210 feet in height, and the instruments that send and receive the messages are housed in the small structure at the base. The central exhibit is made in the Palace of Electricity, where a wondering throng always surrounds the operators. At the extreme end of the Plaza of Orleans, near the end of the Model Street, is the great tower, 300 feet high, shown in the right-hand picture. An elevator carries visitors nearly to the top, whence a magnificent view of the Exposition and its surroundings may be had. Messages may be sent from this station and received in the Palace of Electricity. Exposition news is also flashed from this tower to the down-town newspapers. These wonderful wireless instruments are operated by the simple Morse code, and the speed of sending is limited only by the skill of the operator.



SECTION OF A GREAT RAILROAD TUNNEL.

In the Palace of Transportation is a full-size section of the Pennsylvania Railroad tunnel between Jersey City and Long Island, extending under the Hudson River, the City of New York, and East River. The tunnel is an iron tube and when complete will be eight miles in length. Much of the construction through the river beds is through silt and the problem of securing a safe foundation was solved by the use of huge piles made of steel and fashioned so as to screw into the silt, section by section, till the solid rock is reached. The silt is then removed from the hollow pile and cement poured in, making a supporting column of steel and cement. The outer jacket of the tunnel is of cast-iron sections bolted together and lined with concrete, and the space at the sides, near the tracks, is utilized for conduits for wires, imbedded in cement. The size of the tube is manifest when one notes the figures of the two men and the full-size section of a passenger coach. To obviate the nuisance and danger of smoke and gases in this long tunnel, the third-rail electric system is employed, as may be seen by reference to the illustration. Such an exhibit as this is really more instructive than the actual tunnel, for here one sees the details,



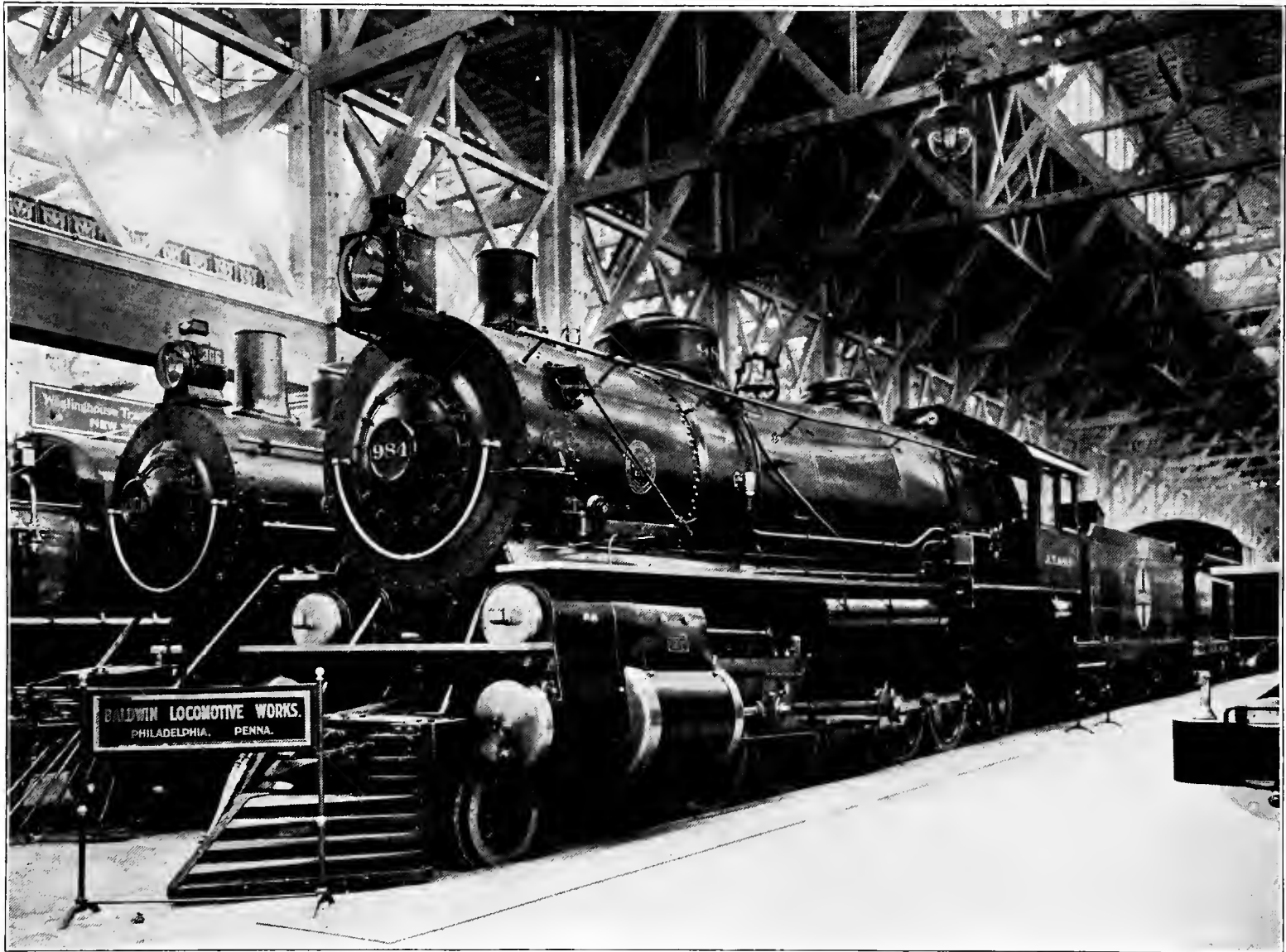
AN ANCIENT EGYPTIAN AT DINNER.

The most ancient exhibits at the World's Fair are those of the Egyptian government in the department of Anthropology. The building is in the Administration group on the north side of the main quadrangle. Here we may see objects known to be at least 6,000 years old and others of a prehistoric origin considerably older. The illustration herewith represents a wealthy Egyptian of 2,500 years before Christ, at dinner. A musician and dancing girl are entertaining him and the slave with shaven head is waiting upon him. The figures were modeled from the living Egyptians and the faces are exact reproductions of those found upon masks and monuments in ancient tombs. All of the articles of furniture are exact reproductions from existing originals of that remote period. This group is one of three shown in the Egyptian section. Of the others, one represents a lady of the same period at her toilet, with maid attending her. The third shows the process of making beer, which in those days was brewed from stale bread. Among the objects displayed by Egypt are glass vases formed by fusing the glass over clay models before the art of glass blowing was known. There is also a granite sarcophagus 6,000 years old.



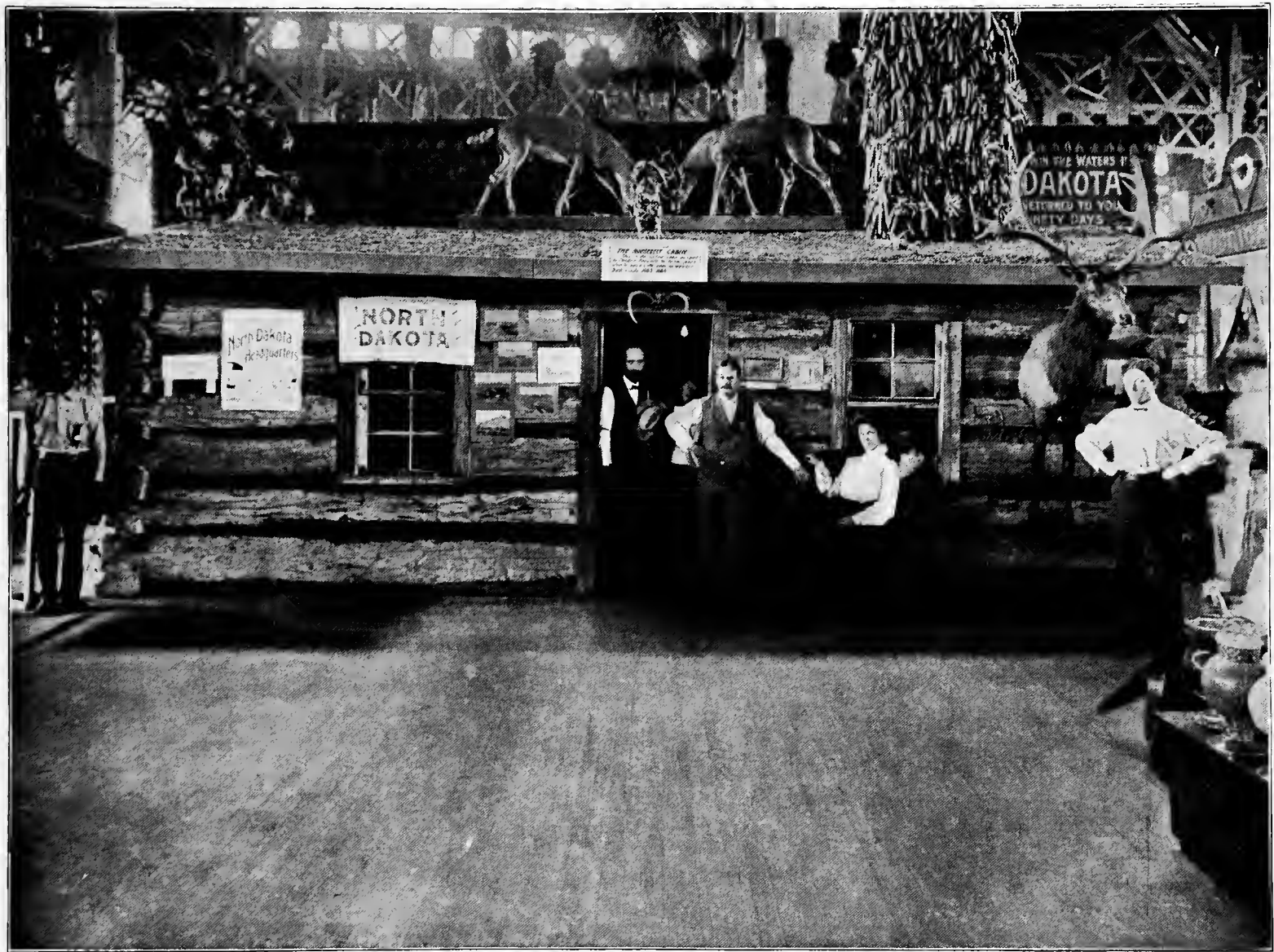
EXHIBIT OF THE CATALPA SPECIOSA.

The reason why it happens that a special exhibit is given to the Catalpa Speciosa is that it has proven to be one of the most valuable of trees for replanting deforested lands. No tree possesses so many valuable qualities. It is a rapid grower, naturally straight, very tough under breakage tests and looks well when made into furniture or used as an interior finish. It is probably the most resistant to decay of any American wood. For this reason a number of railroads have made large plantings of this particular variety of the Catalpa with a view of insuring a future supply of railway ties and posts. The Catalpa Speciosa originated on the Wabash River in Indiana and the International Society of Arboriculture, which makes this exhibit, has distributed hundreds of thousands of these trees to different parts of the United States and to different countries at its own expense. The exhibit is near the southwestern corner of the Palace of Forestry, Fish and Game and is in charge of John P. Brown, of Connerville, Indiana. The average annual growth of the Speciosa, under favorable conditions, is one inch diameter per year. Railroad ties made of this wood have remained sound 32 years. The tree grows as high as 150 feet,



A POWERFUL FREIGHT LOCOMOTIVE ENGINE.

The Baldwin Locomotive Works' display in the Palace of Transportation comprises about a dozen locomotives, and the monster engine here shown, which stands near the revolving turn-table in the center of the building, is the largest coupled engine ever built and successfully operated, representing the type used on the Atchison, Topeka & Santa Fe System. This engine alone weighs 287,000 pounds, and with the tender about 450,000 pounds. As will be noted, this powerful locomotive has five pairs of driving wheels, with a single pair of small wheels in front and another at the rear, and there is an arrangement of parts that enables the engineer to throw some of the weight from the small trucks to the drivers for the purpose of increasing the traction in starting the train. With a steam pressure of 225 pounds, the engine will develop 2200 horse power, and a tractive force of about 60,000 pounds under the best conditions. Such locomotives require a perfection and solidity of track unknown a few years ago, and represent an advance that was until lately thought impossible.



THE ROOSEVELT PRAIRIE CABIN.

The North Dakota exhibit in the Palace of Agriculture consists of two sections, one of which is a conventional booth designed to exploit the resources of the State. The other is unique. It is the cabin, not a reproduction but the cabin itself, in which President Theodore Roosevelt lived from 1883 to 1886 while he was operating a cattle ranch in Northern Dakota. It is an ordinary log cabin of two rooms and is substantially built. The only reminders of the famous man who once occupied it are two pairs of trousers, a hat and a pair of high hunting boots that the ranchman wore almost a score of years before he became President of the United States. On the outer door of the cabin is a silver name plate that was placed there by Miss Alice Roosevelt, eldest daughter of the President, during her visit to the Exposition in the early part of June. On the roof and near the building are some finely mounted specimens of the deer, eagle, owl and fox. On an inner wall is a robe that was tanned, dressed and painted by the Gros Ventre Indians of Fort Berthold reservation. It represents a battle between their chiefs and a band of the Sioux in which the latter were defeated with great slaughter.



LIBERTY BELL, PENNSYLVANIA BUILDING.

The Liberty Bell is exhibited for the first time west of the Mississippi River at the World's Fair. Upon the occasion of its arrival in St. Louis the school children of the city turned out by tens of thousands to receive the precious memento. The bell is in the rotunda of the Pennsylvania building and is the shrine of patriotic Americans who visit the Exposition. The bell was cast a quarter of a century before it called the colonists to the first public reading of the Declaration of Independence, but it bore a prophetic inscription from the first day of its existence, from Leviticus, xxv: 10, "Proclaim liberty throughout all the land and unto all the inhabitants thereof." The bell weighs 2,080 pounds, is four feet in diameter at the lip and three feet high. The familiar crack in the bell occurred while it was being tolled for the funeral of Chief Justice John Marshall, July 8, 1835. The bell was cast in London in 1752 after the mold of "the Great Tom of Westminster." A month after it was hung in the state house at Philadelphia it was cracked and was re-cast on the same mold and with the same inscription by an American firm.



THE LOUISIANA PURCHASE DESK.

Among many remarkable pieces of furniture at the World's Fair the most important one is the desk on which the Louisiana transfer was signed. It stands in the great hall on the second floor of the Cabildo, Louisiana's historic building. Above the desk hangs a painting of the Marquis Pierre Clement Laussat, colonial French Prefect of Louisiana, seated at the very same desk. This interesting relic is in a perfect state of preservation although it was by no means new when the Louisiana territory became a part of the United States in 1803.



FLORAL AUTOMOBILE.

There have been many parades during the Exposition, Pike parades, water parades, military parades; but the most beautiful of all was the Liberal Arts parade on the afternoon of August 27. A special feature of this splendid pageant was the floral automobile prize contest. The prize for the most beautiful floral automobile entered by a lady was carried off by little Miss Chivers, of St. Louis, whose great machine was handsomely decked with chrysanthemums, palms and festoons of ribbon. She called it the Floral Garden.



HISTORIC LOCOMOTIVE EXHIBIT.

The quaint little railroad train here pictured is a duplicate of the DeWitt Clinton train, the first to make a regular trip in the State of New York. It made its initial trip in August, 1831, and thereafter maintained a regular schedule over the Mohawk & Hudson Railway between Albany and Schenectady, running at the astonishing speed of 15 to 17 miles an hour. The cars were in reality stage coaches, with space for six passengers inside and four on top. The engine, tender and three coaches constituted a full train. Barrels of water and ricks of wood were carried on the open tender. Fourteen passengers ventured on the initial journey, with a feeling of trepidation that was not without reason, for when the train was fairly started on its way the cinders, sparks and smoke threatened destruction to all. This pioneer train seems all the more primitive when contrasted with the magnificent Empire State Express shown by the New York Central & Hudson River Railroad, which, in its daily flight from New York to Buffalo, follows the same route as the DeWitt Clinton train of 1831. This is one of the swift and luxurious trains that give the United States first rank in railroad equipment and operation.



ST. LOUIS.

The City of St. Louis was named by Pierre Laclède, the founder, in honor of Louis IX, King of France, the Crusader, who was canonized by the church and known in history as St. Louis. At the World's Fair this splendid statue, the Apotheosis of St. Louis, is the central ornament of the Plaza of St. Louis. The figure of the Crusader is clad in Medieval armor with his crown and kingly mantle and he carries a cross in his right hand to signify his holy cause. The horse is also fitted out in partial armor and the much decorated harness and draperies belong to the period. The figure is pronounced by artists and connoisseurs one of the finest achievements of Mr. Charles H. Niehaus, the sculptor. It is the idea that the "Apotheosis of St. Louis" shall convey a fitting welcome to the visitor upon his entrance to the World's Fair, and at the same time remind him of the historical associations of the scene. Upon one face of the massive architectural pedestal is a group by Mr. Niehaus entitled "St. Louis and Her Guiding Spirits," also a very chaste, beautiful and expressive work.



STATUE OF DE SOTO, PLAZA OF ST. LOUIS.

Among the many excellent equestrian statues on the Exposition grounds, none is more generally admired than that of De Soto, which stands at the right of the Plaza of St. Louis as the visitor faces Festival Hall. Raised on a massive pedestal, and with the green of splendid maples and the ivory white of the Palace of Varied Industries for a background, it is indeed a commanding figure. The daring Spanish explorer has reined in his restive steed and is doffing his cavalier's hat in welcome to the throngs who have assembled to celebrate the centennial of America's acquisition of that territory which he and his followers attempted, in the years 1539-1542 to explore and conquer. It is eminently fitting that De Soto should be given a prominent place on the grounds of the Louisiana Purchase Exposition, since he was, in all probability, the first white man who ever looked upon the waters of the Mississippi, that river that has been of such vital importance to the development of the Louisiana territory.



PAMFILO DE NARVAEZ.

The right of DeNarvaez to appear as a prominent figure in Louisiana Purchase history is disputed. After his defeat by Cortez in Mexico, whom he had been sent to reduce, he returned to Cuba. Securing a grant of land in Florida he landed there with an expedition in 1527. Not being favorably impressed with the country the expedition set sail for Mexico but was ship-wrecked and DeNarvaez and many others were drowned somewhere near the mouth of the Mississippi. Cabezo DeVaca, treasurer for DeNarvaez, was a survivor. His reports led to the explorations by Coronado.



SIEUR DE LA SALLE.

Sieur de La Salle, the French explorer, was the first white man to make a thorough exploration of the Mississippi valley, and to bestow upon it the name of Louisiana. He is the subject of a portrait statue of heroic size modeled by Louis R. Gudebrod. The statue shows La Salle as he first stood on Louisiana soil, his right arm outstretched, his carbine resting in his left arm, taking possession of the territory in his King's name. La Salle in the statue wears the buckskin coat and leggins, and the broad brimmed hat of the early pioneer days.



PERE MARQUETTE.

This heroic statue of Pere Marquette, modeled by Cyrus E. Dallin, stands on the west approach of Art Hill. It represents Pere Marquette, the great Jesuit priest, who was sent out by the French as a missionary, and who first navigated the Mississippi River. The statue represents him just before starting out to descend the great river that he might bear the banner of France to the Pacific Ocean, or plant it side by side with that of Spain at the Gulf of Mexico.



BIENVILLE, FOUNDER OF NEW ORLEANS.

J. B. Lemoyne Bienville was governor of Louisiana during much of its early history as a French Colony and is especially honored as the founder of the City of New Orleans. The sculptor, Chas. Lopez, portrays him as a gallant and somewhat lordly French officer in costume of the time of Louis XV, wearing a breast plate and other armor, with a dress coat coming nearly to the knees, high boots and a wide brimmed hat with ostrich plumes. It is a picturesque portrayal of a picturesque figure in the history of Louisiana.



EQUESTRIAN STATUE OF JOLIET.

One of the three splendid equestrian statues in the Plaza of St. Louis, the one to the left as the visitor faces Festival Hall, is an ideal conception of the great French discoverer, Louis Joliet, by that genius among American sculptors, Phinister Proctor. It is eminently fitting that Joliet should have a place in the central Plaza of the Louisiana Purchase Exposition, opposite to DeSoto and associated with St. Louis, the signers of the Louisiana Purchase treaty and the Goddesses of the Mississippi and Missouri rivers. To Joliet more than to any other of those early adventurers is due the discovery of the Mississippi, the river that made the central part of the American continent a territory worth contending for. It was in the year 1672 that Joliet, a Canadian by birth, set out to discover the great river that was known to flow through a fertile valley, but was supposed to empty into the Sea of California. Provided with a canoe and one companion, he undertook the perilous journey through the wilderness, gaining information from the Indians as he went. In June of the following year he reached the Mississippi, journeying south until he came to the land of the Arkansas Indians, less than three hundred miles from the mouth of the river. By this time he had established the fact that the river emptied into the Gulf of Mexico.



PIERRE LACLEDE, FOUNDER OF ST. LOUIS.

Pierre Laclede Liguest, better known as Laclede, was the founder of St. Louis in the year 1765. He was a member of the firm of Laclede, Maxent & Co., which received from the French government a monopoly of the fur trade for the Missouri River country. It was in the pursuit of this business that the post of St. Louis was established. The statue of Laclede is by Jonathan Scott Hartley. No portrait of Laclede exists and the sculptor obtained his ideas of his personal appearance from descendants of Laclede in St. Louis.



DANIEL BOONE.

This great soldier and frontiersman is one of the most admirable characters in American history. He was born of English parents in Bucks County, Pa., and in his youth moved with his parents to North Carolina where he was married. In his early manhood he went to Kentucky and became identified with the settlement of that state. He did great service for the state in the wars with Indians. Late in life he lost his property and left the state for Missouri deeply in debt. He made money in Missouri, returned and canceled all his obligations. He died at the age of 88, in 1822.



ROBERT R. LIVINGSTON.

When the United States sought to acquire the city and island of New Orleans from France, the United States minister at the Court of Napoleon was Robert R. Livingston of New York. It was he who carried on the negotiations and practically concluded them, accepting the proffer of the entire Louisiana territory for \$15,000,000. He waited only the coming of James Monroe, the special envoy of President Jefferson, to complete the negotiations and sign the treaty. The statue is by H. Augustus Lukeman.



GEORGE ROGERS CLARK.

America owes a debt of perpetual gratitude to George Rogers Clark for his services as leader of the frontier army of the northwest in the Revolutionary War. It was due to his excellent abilities that the Mississippi frontier was saved to the United States. Miss Elsie Ward, the sculptor shows him in a costume in perfect accord with history and in a striking attitude, his hand shading his eyes while he scans the horizon. Nothing is known of the personality of Clark, as he was never married. He was a brother of William Clark, of the Lewis and Clark expedition in 1803-5.



WILLIAM CLARK.



MERIWETHER LEWIS.

The names of Lewis and Clark are forever linked together as the explorers who first traversed the great northwest by the special authority of the United States to gather information concerning its resources and possibilities. The expedition was planned even before President Jefferson had become acquainted with the results of the negotiations at Paris which led to the Louisiana Purchase. The expedition followed the Missouri River, in all its windings, to its source in the Rocky Mountains, crossed the divide and descended to the mouth of the Columbia River, where Fort Clatsop was built in the year 1805. The Exposition at Portland, Oregon, celebrates in 1905 the Centennial of this historical achievement. The results of this expedition were to confirm the hold of the United States upon the Oregon country after the Louisiana Purchase. William Clark, one of the heroes of this expedition, was a younger brother of George Rogers Clark, the Revolutionary hero. Meriwether Lewis, leader of the expedition jointly with Clark, was a young officer of strong character in whom President Jefferson reposed the greatest confidence. A number of his descendants reside in St. Louis.



NAPOLEON BONAPARTE, BY D. C. FRENCH.

Napoleon Bonaparte was first consul of France in 1802 and 1803 when President Jefferson instructed the United States Minister at Paris, Robert R. Livingston, to open negotiations for the purchase of the city and island of New Orleans, then held by Spain but controlled by France. The sculptor represents the great emperor in one of his reflective moods. Upon his knee lies a document which he is considering deeply. Napoleon made easy the acquisition of Louisiana by proposing to sell the entire territory instead of the very small portion at first sought by the United States.



THOMAS JEFFERSON, BY J. E. FRASER.

Mr. Fraser shows Jefferson to us in the attitude of attention, or as an on-looker at some important function. If the drafting of the Declaration of Independence had not sufficed to make the name of Jefferson immortal, his initiative in the Louisiana Purchase, and the conclusion of that great achievement, would have served to place his name forever in the annals of America. Jefferson took a broad view of the world and while sending his envoys to Paris, he was at the same time sending an expedition to the far northwest to learn the extent of the territory which the Louisiana Purchase finally embraced.



COLONNADE OF STATES, EASTERN ARM.

The Colonnade of States, stretching east and west from Festival Hall, is a part of the great architectural and landscape composition that crowns the ridge of Art Hill. In each of the hemicycles in the great sweep of the arms is placed a heroic figure symbolic of the state or territory it represents. Here are brought together the idealizations of the fourteen commonwealths of the Louisiana Purchase. The seven in the eastern arm are Missouri (1821), Iowa (1846), Kansas (1861), Colorado (1876), South Dakota (1889), Wyoming (1890) and Oklahoma (1890). The view is from a point near Festival Hall. At the east extreme of this arm of the Colonnade stands one of the superb restaurant pavilions, and at the left of the picture is seen a bit of the beautiful roof of the Palace of Mines and Metallurgy, serving as a background for the basin of the east cascade, which is surmounted by the gilded figure of the Spirit of the Pacific. The wonderful Cascade Gardens spread their glories around and about the scene. From any of the seats along the Colonnade a satisfying view may be had of the whole of the central group of palaces, with the waterways, the gardens and the sculpture that make the picture a delight.



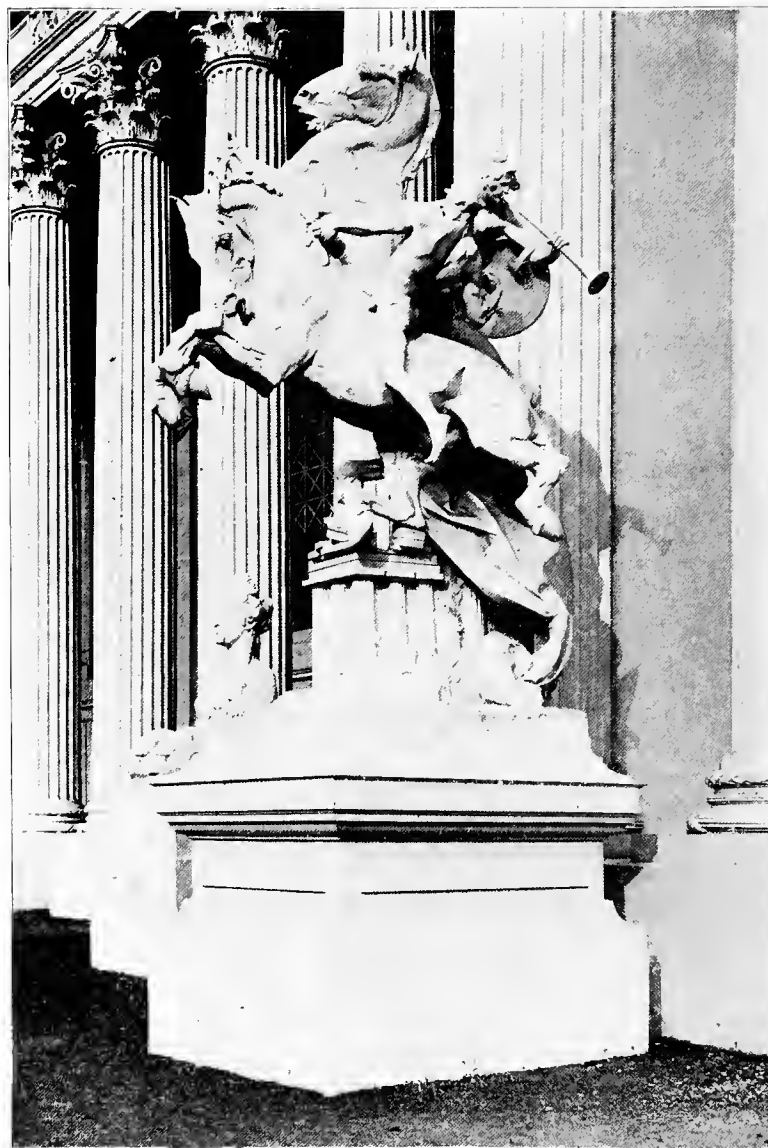
THE TRIUMPH OF APOLLO.

The Exposition abounds in monumental and allegorical statuary. The most elaborate group is that by Philip Martiny, which the sculptor calls "The Triumph of Apollo." The group surmounts the main northern doorway of the Festival Hall, behind the central waterfall. It aptly symbolizes the purposes of the Hall and of the Palaces of Art which lie beyond. Apollo, bearing in one hand the lyre and in the other the palm branch, emblem of victory, is borne in a chariot of classic design, drawn by two lionesses. He is accompanied by the nine muses—Clio, the Muse of History; Euterpe, the Muse of Lyric Poetry; Thalia, of Comedy; Melpomene, of Tragedy; Terpsichore, of Choral Dance and Song; Erato, of Erotic Poetry; Polyhymnia, of the Sublime Hymn; Urania, of Astronomy, and Calliope of Epic Poetry. Apollo, the God of Poetry and Song, is represented as a youth of perfect form and beauty, and in all the others the sculptor has shown his mastery of the human figure.



"STRENGTH."

Two of the most daring pieces of sculpture in the entire decorative scheme of the World's Fair are the groups that adorn the west entrance to the Palace of Manufactures. They are the work of Mr. L. O. Lawrie, a comparatively young sculptor who is destined not to remain long in obscurity. The brain that could conceive and the hand that could execute such figures as his "Strength" and "Energy" must be capable of producing something that will last. "Strength" is portrayed as the brute force of the mad bull whose colossal power is measured by the Gothic chapel over which the animal leaps.



"ENERGY."

The companion figure, "Energy," balances the bull group, yet its meaning and its feeling are totally different. Here, too, we have the unrestrained vigor of the animal, measured by the symbol of earth in the building over which it leaps. "Energy" is directed strength, hence the animal is the horse instead of the bull. Beneath the two horses is the suggestion of a Greek temple, its flat roof supported by massive Doric columns. The Power expressed in the horses and their riders is as great as that expressed in the companion group; but the mad abandon is replaced by control.



COWBOYS SHOOTING UP A WESTERN TOWN.

This striking group stands as an appropriate introduction to the Pike; suggesting the spirit of fun and revelry that marks that wonderful street. Mr. Remington, who designed this vigorous and lifelike work, put into it the western spirit that animates his paintings. These are real men and real horses. The cowboys have tired of the work of the ranch and the trail, and have ridden like a whirlwind into some small town, shooting and yelling, terrorizing the timid, but with no real intent to do harm. It is merely a rough kind of play. The men are quite likely to ride straight into a saloon, and, after satisfying their thirst, shoot out the lights. If someone should be hit by a bullet, it is merely one of the accidents of the game. If the play should be a little rougher than usual, some daring but unimaginative officer of the law may capture the roisterers, but ordinarily they go as they come, and the town resumes its customary quiet.



THE DESTINY OF THE RED MAN.

This group, by Adolph Weinmann, is one of the most impressive works of sculpture at the Exposition, expressing forcibly the fate of the aboriginal inhabitants of America. The Indian with all his trappings and superstitions is departing, along with the bison of the plains. The group expresses the departure of barbarism driven out by civilizing institutions and influences that are making the Indian self-supporting and fitting him for citizenship.



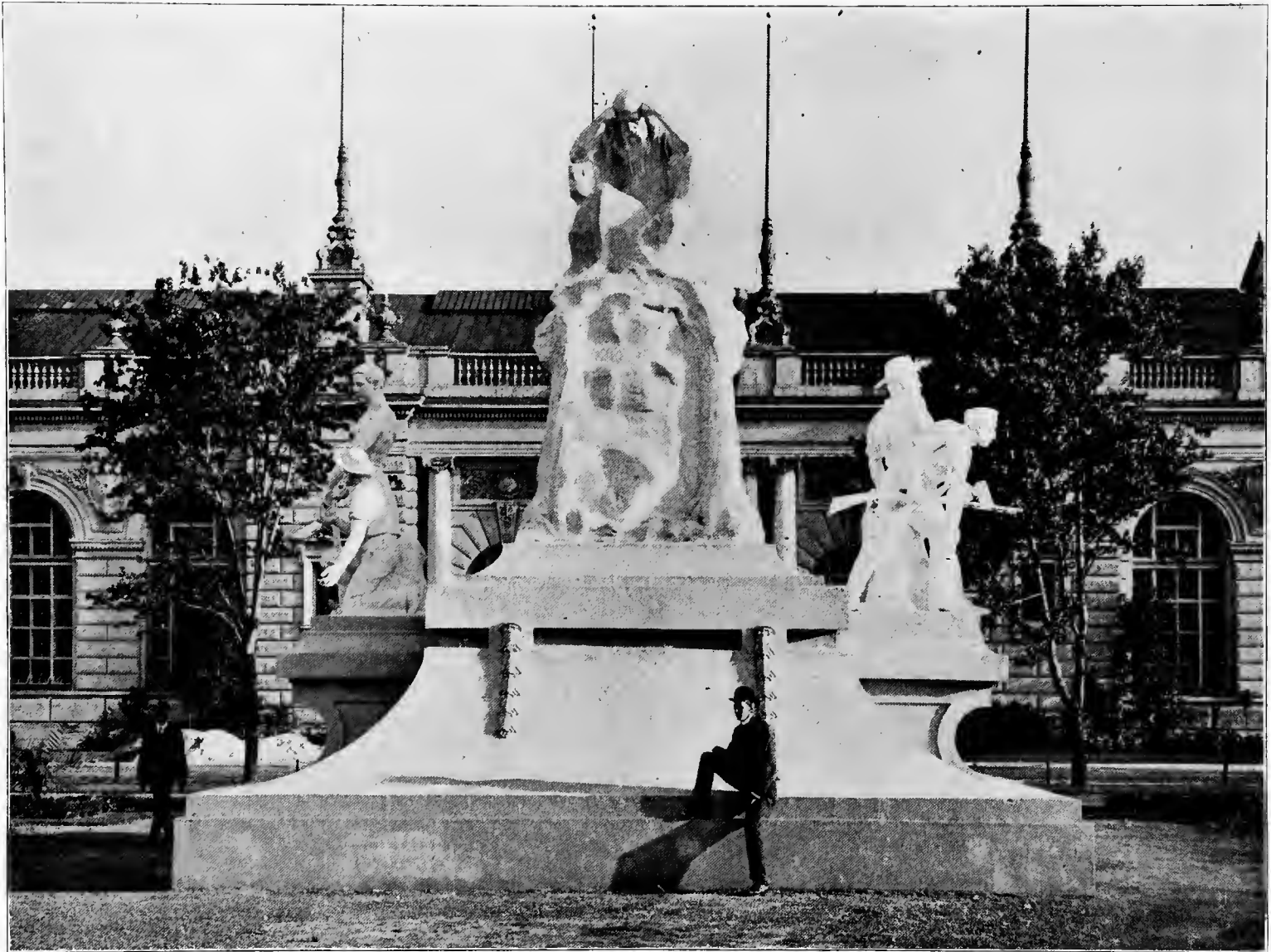
"COMMERCE."

Mr. Isidore Konti has given us a wonderful variety of poetic sculpture in the decorations of the two side Cascades. In this group, "Commerce" is pointing the way to new achievements to the lad with the oar. Above the fountain, further up the steps, is seen the figure representing the Spirit of the Pacific Ocean and in the extreme right is seen another of Konti's works, entitled, "Fishery." The beautiful architecture of the restaurant pavilion also shows prominently in the picture.



"THE PLAIN."

Between the group of statuary typifying The Mountain and the great band pavilion at the head of the Machinery Gardens is another symbolic group. It is the Spirit of the Plain, the vast, fertile expanse of fruit and grain land of the Louisiana territory. At one side of the high base stands the stalwart figure of the farmer, clasping tall stalks of Indian corn in his arms. At the other side is the farmer's daughter, just from the orchard, her vigorous young muscles sustaining the great basket of apples that she has gathered. Above the pedestal sits the Queen of the Harvest, her arms outspread as her throne is borne aloft on the shoulders of the harvest maidens. This group and its companion, The Mountain, are among the most attractive sculptural works to be seen at the World's Fair. That they were modeled by the same skilled hand, that they were conceived by the same vivid imagination no student of plastic art could for a moment doubt. In grace of line, in strength and in sentiment they are clearly the work of that finished sculptor, Lorado Taft, whose beautiful "Solitude of the Soul" in the Palace of Fine Arts has attracted so much attention. Mr. Taft is not merely a worker in clay, he is a writer of note.



“THE MOUNTAIN.”

According to the original plans there were to have been two monuments, the Louisiana Purchase Monument in the Plaza of St. Louis and the Peace Monument at the head of Machinery Gardens, between the Palaces of Machinery and Transportation. Subsequently it seemed wise to abandon a part of the plan and the ideas for the two monuments were combined in one. The colossal statue of Peace was placed on the globe which surmounts the Louisiana Purchase Monument. It is to this change in the plans that the public is indebted for two of the finest pieces of statuary. They are not monuments in the true sense of the word. They are figures grouped upon and at the sides of high and shapely pedestals and they are in a direct way emblematic of the Louisiana territory. The contour of the fourteen states is the most varied that is to be found in the entire continent, hence the appropriateness of the groups. “The Mountain” is portrayed by a bald-headed, long-bearded old man who sits in sombre silence at the top of the pile of rock. On one side, at the base, are the hunter and the woodman, and at the other, the miners. Thus is the mountain portrayed in magnificent sculpture.



SIGNING THE TREATY, BY KARL BITTER.

Perhaps no work of sculpture at the World's Fair has greater strength or historic significance than the work entitled, "The Signing of the Louisiana Purchase Treaty." The group was modeled by Karl Bitter, the Chief Sculptor for the Exposition. It occupies a prominent position on the south side of the Louisiana Purchase Monument, all of the sculpture for which majestic feature was designed by Mr. Bitter. The monument itself is the work of E. L. Masqueray, the exposition's Chief of Design. Monroe, Livingston and Marbois—one can see the strong significance of the grouping—compact and wrought with such creative power that the three men and the purpose that animated them appear to live again. A many-branched candelabrum stands on the table and four ponderous volumes are piled beside it. Monroe stands on the left, behind a chair, while Livingston is seated. At the right the treaty lies on the table in front of the books, and Marbois stands in the act of signing it,



FISHERIES, BY ISIDORE KONTI.

Isidore Konti has contributed numerous figures and groups for the embellishment of the World's Fair grounds and the two here presented, emblematic of the fishing industry, are very properly a part of the allegorical decoration of the Cascades. Other notable works by Mr. Konti are "The Spirit of the Atlantic" and "The Spirit of the Pacific" above the fountains at the head of the side cascades. In fact all of the sculpture of the side cascades is by Mr. Konti. Another prominent work by the same sculptor is "Progress of Manufactures," which adorns the Palace of Manufactures. Mr. Konti is an Austrian and is still a young man. He studied side by side with Karl Bitter, the chief of sculpture of the Exposition, at the Imperial Academy of Vienna. Few sculptors have such an intuitive sense of poetic grace and his variety of expression, notwithstanding the supposed limitations of sculpture, is a never-ending surprise to those who have followed the development of his genius. His work appeals to every taste and is a constant delight to the sightseer and lover of art.



“PROTEST OF THE SIOUX,” BY CYRUS E. DALLIN.

This equestrian statue of heroic size stands upon the broad terrace which overlooks the west lagoon between the palaces of Electricity and Machinery, on the west approach to Art Hill. It is one of Mr. Dallin's best works, representing a chief of the powerful Sioux nation that once held dominion over the northern part of the territory known as Louisiana. The Indian chief is nude save for his war bonnet. He sits astride his horse which he has suddenly brought to a stand. He leans forward with right hand raised aloft in defiance, and utters a cry of pent-up hatred and despair against what he feels to be the wrongs and injustice that he has suffered at the hands of the white man—a last protest in the very presence of the apotheosis of the white man's achievements, against the overwhelming force which he instinctively feels is surely gathering for certain destruction, crushing out his national life and tribal traditions. The spirit of the statue suggests defiance.



THE TRIUMPH OF MIND OVER BRUTE FORCE.

This group is by Hermon A. MacNeil, and is in direct contrast to his group entitled "Physical Liberty." The sculptor has expressed in sculptural form the idea of the liberty which exists under the restraining influences of civilization and education—the power of mind over brute force and liberty. Civilization takes the form of a strong, graceful woman clad in classic robes, walking beside a large ox. The ox is entwined with chains of flowers and is led by these frail strands, showing that the animal is quite submissive to the mind of the beautiful woman. She carries in her right hand a book and seems to be chanting from it. She holds the book aloft, the symbol of mind and the higher ideals of civilization which have triumphed over the lower forces of both man and beast.



"SCULPTURE."

The entrance to the Palace of Fine Arts is fittingly adorned with two symbolic statues by two of America's greatest sculptors. The themes are "Sculpture" and "Painting," the two highest expressions of the art feeling in mankind. The one to the right is emblematic of sculpture, and it is the work of that master sculptor, Daniel Chester French. It is a strong, impressive, even serious figure, with no suggestive accessory save the mallet held in the right hand. Like all of Mr. French's work, it is exalted, noble and passionless.



"PAINTING."

The companion-piece, "Painting," at the other side of the main entrance, is from the hand of Louis St. Gaudens, one of the few sculptors whose work is worthy a place beside that of Mr. French. In this figure the symbolism is more openly expressed. In her hand the impersonation of Painting holds the painter's brush and on her arm rests the painter's palette. Whereas the head of Sculpture is bowed, as if in self-contemplation, the eyes of Painting are alert and open, looking to nature for inspiration. The two works will be permanent decorations.



CENTER OF SCULPTURE HALL, ART PALACE.

The central group of the International Sculpture Hall shows some very remarkable works. The three most imposing pieces in the hall, those that occupy the two ends and the middle, are all by Mr. French. The central figure is his Alma Mater, a stately matron, laurel crowned, holding the scepter of knowledge in her right hand and the book of wisdom on her lap. Behind this beautifully conceived and marvelously executed symbolic figure is Gutson Borglum's remarkable group, "The Horses of Diomedes." Mr. Borglum, like his brother, Solon Borglum, has a wonderful feeling for the animal figure. The mad stampede expressed in the lines of these horses is unparalleled in horse groups. At the extreme left of the illustration is the "Rampant Jaguar," by Eli Harvey. There are eight other figures by Mr. Harvey, all of wild animals, and all powerfully modeled. In the background, just in front of Mr. Donohue's idealization of Sophocles, is a small reproduction of the statue of Bienville, by Charles Lopez. The larger figure stands on the west approach to Festival Hall. Paul Bartlett's portrait statue of Dr. Joseph Warren is one of the exceptionally good things in the collection. The beautiful "Sun Dial," by A. S. Calder, and the daring group, "Destiny of the Red Man," by A. A. Weinmann, have attracted wide attention.



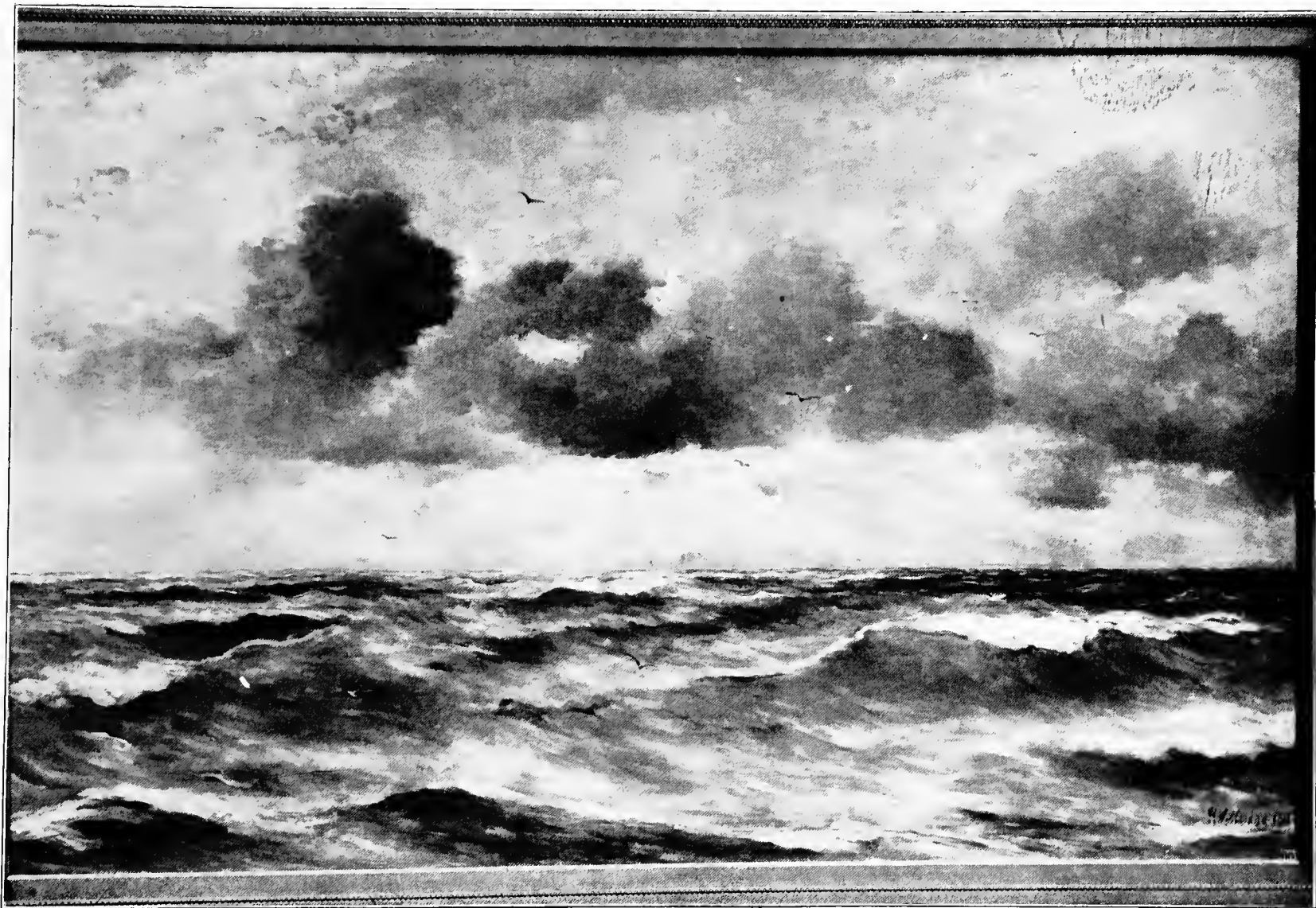
INTERNATIONAL SCULPTURE HALL—ART PALACE.

There is at least one exhibit at the World's Fair that should thrill the heart of every American with pride. This is the display of American sculpture in the International Sculpture Hall of the Palace of Fine Arts. By comparison with this display of American work, the exhibit in the Foreign Sculpture Pavilion is poor indeed. A visit to these two exhibits will convince any fair-minded critic that in the Plastic art America leads the world. At the right of the illustration, the strongly modeled figure of *The Driller*, by Charles Niehaus, may be seen. Because of its proximity to the camera, it appears out of proportion with the other, larger works. In the center of the group is the heroic equestrian statue of Washington, by Daniel Chester French, the greatest of all American sculptors. At the other end of the hall is Mr. French's *General Hooker*, also an equestrian. Behind the Washington statue one catches a glimpse of the glorious pediment for the New York Stock Exchange, modeled by J. Q. A. Ward, another of the men whose work has made America famous. Beneath this is the *Willard Memorial* by Karl Bitter. In the foreground is the charming *Pastoral* by Heber, a small model of the one at the end of the Plaza of St. Anthony. In the distance is Mr. Grafly's wonderful and terrible *Vulture of War*.



OLD FLEMISH SONG.

The painters of Holland and Belgium have given to the world a great many sea pictures, a great many sympathetic representations of the fisherman's life. The artists have lived close to the people and have drawn their inspiration from them. For this reason the art of the two little maritime countries is so strong, so full of meaning. The pictures have grown out of the inner consciousness of the painter. He has put upon the canvas the things he knew and loved. One of the most popular of the Belgian paintings is a sailor story, an incident from the life of the fisherman. It is number 166, and it is from the brush of Piet Verhaert, one of the best known of the modern Antwerp painters. Two other pictures from the same facile brush, "The Drunkard" and "In the Dunes," serve to show the scope of this man's genius. The painting that is here reproduced is entitled, "An Old Flemish Song between Two Decks (Fishing Boat)." The title is really superfluous, as most titles of pictures are. The painting tells its own story. In the center of the group below the deck of the fishing boat is the singer, a beardless youth, who is accompanied by fife and drum. His accompanists are an old salt and a young girl. The composition is simply and perfectly balanced, with three figures on each side. The artistic worth lies in the fact that the high light is in the background while the foreground is in shadow. The color scheme is a harmony in blue and yellow.



A STORMY DAY.

There is no living marine painter whose work is to be compared with that of Hendrik Willem Mesdag, the greatest of all the Dutch interpreters of the sea. Mesdag has had many imitators; but the technique that, backed by his strong personality, produces such wonderful wastes of water, in the efforts of his disciples results in nothing but wastes of paint. Just where the difference between the picture by the master and the one by the pupil lies it is impossible to discover. Mesdag's marines are not photographs of nature. They are the creation of his incomprehensible genius, and genius cannot be communicated from teacher to pupil. Mesdag paints because he loves to paint. He is a man of great wealth, and he has given to the world not the sort of thing that ought to find a ready market, but the pictures in which an artist could delight. He pleased himself when he was immortalizing every aspect of his beloved Scheveningen, with its fishing boats and tumbling sea; and as a result he has succeeded in meeting the approval of the picture expert. More than that, he has succeeded in reaching the heart of the multitude that knows not the good from the bad in art, but knows only when its heart has been touched.



LE SECOURS.

The art of Switzerland is illustrated by a single landscape, a painting that has attracted rather more than its share of attention because of its position on the walls of the International gallery, where it is brought into competition with no picture that can be said to be truly great. This landscape, a figure composition with only a suggestion of landscape for a setting, is from the brush of A. F. Schenck, and it gives the beholder a desire to see more of the man's work. The world has been deluged with Alpine pictures; but this is one in which the Alps are felt rather than seen. Its title might fittingly be translated, "To the Rescue," the sentiment being summed up in the figure of the woman calling for help. The composition is somewhat dramatic. A herd of goats, terrified by the driving snowstorm, and huddled together in the center of the canvas, is the part that catches the eye of the hurrying crowd. The color is dull, in keeping with the heavy atmosphere and absence of sunshine, and the wind-blown draperies of the woman, together with the labored step of the goat at the extreme left of the canvas, serve to explain the terror of the herd. The really striking thing about this composition is the wind. The artist has succeeded in actually putting the wind into the picture, so that you feel it and shiver.



THE CARAVAN.

The work of the Austrian painters has been a revelation to the American public. It has to some extent compensated for the absence of the Secession school from the German galleries. The greater part of the strong work is shown in the four rooms of the Austrian national pavilion; but there are several pictures in the Palace of Fine Arts that have arrested the attention of the crowd. One of these, "The Caravan," by Ludwig Hans Fischer, is not an unlimited expanse of canvas, not a startling color harmony. It is a small picture, and it is simple to the last degree. Therein lies its greatest charm. It is just a waste of desert sand, in the most wonderful tones of subdued purple and yellow, stretching away to meet a sky that gives ample justification for the color of the barren earth. A train of camels, slow and deliberate yet replete with life in spite of the absence of motion, wanders majestically across the canvas. The perspective is absolutely simple. It is not aerial perspective, for the thin, clear atmosphere of the desert reveals almost as much detail in the last camel as in the first. The picture appeals to one's taste rather than to his imagination. It is a harmony of colors and it would be a pleasing thing even if the caravan had been omitted.



HARVESTING RYE.

Since the time of Rembrandt the Dutch school of painting has been without a superior and with but few equals. It is not dainty, sentimental painting. It is the broad, genuine work that goes straight to nature for all its elements. The genuineness of it we feel especially in such compositions as that of Willy Martens, in which two peasant women are engaged in harvesting rye. The harvest field, not merely the stubble and the bundles of rye but the sentiment of the harvest, is charmingly portrayed. In color the picture is a masterpiece.



THE BEST IN THE MARKET.

The Dutch school reaches its zenith in the portraying of character, especially in the portraying of peasant men and women who have weathered the storms of life. In Christoffel Bisschop's excellent canvas, "The Best in the Market," it is not the still life of the fish and the interesting old table that delights the eye, although these have been put upon the canvas with the sure touch of a master. It is the old fish-wife, stolid and contented, the pride of her perfect fish reflected in her weather-beaten face, that grips the heart of the beholder.



THE SKIPPER.

The Mecca of Dutch art is The Hague, a city that is better known to the outside world through its art than through the royal personages who are wont to hold court there. Near at hand is Scheveningen, the seacoast resort that has added inspiration to the brush of many an ambitious young painter. At the Hague there are still several gray heads that bend lovingly over the receptive canvas, and among these the most gifted is the Hebrew, Josef Israels. One who knew nothing of the artist's life and previous work would be more than likely to conclude, from a close examination of the canvas entitled "The Skipper," that the work belonged to the strictly modern school. The painters who began their work half a century ago were, as a rule, the smooth technicians who put upon the canvas not what they actually saw but what they fancied they could see. They painted the objects of their composition as they would look at close range. With Israels this is not true. His work is the broadest of the broad. There is no detail in the face of the skipper, for his face is in shadow, and the figure of the boy, hanging by one hand from the prow of the boat, is portrayed by scarce a dozen strokes of the brush.



DIRECTOR LAMM'S WIFE AND CHILDREN.

The Swedish feeling for high color is splendidly revealed in the portrait group of Director Lamm's wife and children, painted by that gifted Swedish artist, Carl Larsson. The reproduction in black and white gives but a poor idea of this striking composition. The arrangement is so unusual for a portrait group that it could easily pass for an ideal arrangement. There is nothing about the pose of the two children that would lead the beholder to suspect that they were sitting to have their pictures taken. The figure of the baby is foreshortened as it lies across its mother's lap, and only a bit of the face shows. The older child sits on the floor at the mother's feet, its dark eyes fixed intently on some object that must be of unusual interest, for it has caught the eye of the Director's wife as well. Had her gaze been directed toward the infant on her knee, the picture might have borne the title, "The Modern Madonna." The color of the gown is red, an uncompromising red, the effect of which is rather heightened by the dull mahogany of the chest of drawers that fills out the background. The fine work of the picture is in the detail of the still life that adds richness to the accessories.



Mlle. TANGUAY.

The four leading art societies of Austria have installed their exhibits in four marvelously decorated rooms of the Austrian national pavilion. Among the canvases sent by the Hagenbund, those of Walter Hampel stand out because of their daring conception as well as their very original technique. The painting of Mlle. Tanguay is truly representative in both respects. The pose, the color, the flesh tones, all indicate the daring and original painter; but the almost bare canvas with its sweeping dashes of pigment is the astonishing thing about this very unusual picture.



PORTRAIT OF MR. JAMES DEERING.

One of the greatest portrait painters of the age is Anders L. Zorn, the Swedish artist who is quite as well known in America as he is in his native land. The remarkable thing about Mr. Zorn's work is that he can surpass almost all other painters in the interpretation of the masculine face only. Women he does not understand. For strength of drawing, breadth of technique and grasp of the essentials in a face that go to represent the individuality of the sitter, nothing could be finer than his portrait of Mr. James Deering in the Swedish section.



DEATH AND THE WOOD CUTTER.

At every great exhibition of pictures there is one that attracts the masses of visitors. This most popular picture is sure to be one that tells a story, not too plainly, so that there is room for conjecture and discussion. The painting need not be one of especial merit, for the mass of visitors to an art gallery cares nothing about the technique of the artist. It is only necessary that he tell an interesting story. Among the many garish, flaunting pictures in the French section of the Palace of Fine Arts there is one that meets the requirements of the untrained public and at the same time appeals to the art critic. It is the work of the great L'Hermitte, an artist who has resisted the modern tendency in art that has spoiled most of the young French painters and has exercised its baleful influence over the Americans who have gone to Paris to complete their studies. This best known of L'Hermitte's work is entitled, "Death and the Wood Cutter," a picture that is strong in drawing, fine in color and exceedingly interesting in composition. Many stories are told in explanation of the old man and the apparition of Death, and the artist has wisely refrained from telling which is the correct one. Each beholder is at liberty to learn his own lesson from the tragic, half-revealed story.



WINTER EVENING IN THE WOODS.

It has been said that the Swedish painters do not paint true to nature, that they exaggerate the color of their pictures, giving to their composition a chromatic quality and range not to be seen in the actual landscape of Sweden. Be that as it may, the Swedish artists have no need to apologize for their color schemes. Take for example the work of Anshelm Schultzberg, that marvelous interpreter of Scandinavian landscape. Seven of his canvases adorn the walls of the Swedish section in the east pavilion of the Palace of Fine Arts, and the same quality is to be found in all of them. "Winter Evening in the Woods" is one of the most charming. It is a wood interior in the dead of winter, the interior of a pine forest, the branches of the thickly set trees drooping with their weight of snow. The earth is piled with soft drifts of the same snow, gray-purple in the shadow and touched with life where the light from a perfectly glorious after-glow filters through the dense foliage. The glory of the picture is this western sky that gleams through the interstices of the forest wall. And the painter who was capable of putting the high light in the background and yet of making all the elements of his composition keep their place was working with the brush of a master.



SUNNY WINTER DAY.

A fitting companion-piece to Schultzberg's "Winter Evening in the Woods" is his "Sunny Winter Day." It is clearly the work of the same brush, the embodiment of the same sentiment, although the expression of that sentiment is totally different. Here we find the warm glow of intense cold. This seeming contradiction in terms is the interesting feature of this altogether pleasing landscape. The color is roseate with the winter sunshine, and yet the atmosphere is so cold that it fairly seems to crackle. The snow is piled in great swirling drifts whose lines came upon the canvas not by accident, not by imitating some particular area of drift, but by the skill of the trained artist who understood the lines of beauty in a composition. The gnarled, snow-laden trees and the bit of fence serve a useful purpose in the picture; but the real picture is the snow with its background of clear, glittering blue sky, the winter sky of the North. In texture the snow is marvelous. It is not the kind that needs to be labeled. It is real snow, soft and yet crisp, snowy white in spite of the fact that it is rose-hued in the radiance of the sun. This charm of rose in the foreground and ravishing blue in the sky is accentuated by the somewhat harsh red of the buildings, the red that seems to be the prevailing color for buildings in Sweden.



“THE SOMNAMBULIST.”

Emilio Artigue contributes to the Exposition art galleries the canvas shown in the Argentine section under the title, “The Somnambulist.” It is an outdoor picture, with a fine feeling of the open air. The long-haired figure in the frayed dress-coat and generally shabby-genteel costume holds the attention of the group of rather simple-minded folk, who are giving him a fair chance to show what he can do. There is evident a willingness to be convinced of the genuineness of the demonstration of strange powers, but the dominant motive is manifestly curiosity and the desire to be amused. It is plainly a gathering of people into whose lives there has come little outside of the commonplace. Vacuous countenances show the mental habit of the older persons, though the young man near the left of the group has the air of thoughtful observation. A pretty girl near the blind-folded subject is trying to divide the attention of the group. Bright childish faces show the momentarily rigid expression of eager interest that accompanies the novel experiences of early youth. As a study in character, the work is well done, and the artist has attended to details with painstaking fidelity.



“THE INTRUDERS.”

The large painting entitled “The Intruders” is exhibited in the Belgian section of the Exposition art galleries, and is the work of Eugene Laermans, of Brussels, a young painter whose fame is due chiefly to his painting, “The Strike.” The interest of the picture here reproduced depends more upon the picturesqueness of the setting and the hard pathos of the story than upon any fine care for technique. The family are itinerant beggars, and the villagers, with a certain self-righteousness that industry and prosperity induce, have compelled the visitors to go elsewhere. The father, bowed beneath the weight of the hand-organ, seems inclined to accept what Fate sends and forget the treatment he has received; but the mother, with perhaps a graver concern for the little ones, is looking forward with fear and bitterness into the future, a sense of the injustice of the world showing in her eyes and mouth. She is not reconciled to her hard lot. She may have been a peasant belle, and in her turning away from her husband, a stride in advance of him, there is something that suggests a dull yearning for what might have been if she had chosen differently.



“ MORNING WORK.”

“Morning Work,” by Franz Courtens, is one of the pictures in the Belgian section that merit a second look. There is no need to see the face of the strong young farmer—the attitude sufficiently suggests hopelessness. He drags the harrow over the brown earth, working in the harness with a famished dog that is as abjectly stolid as his master. Here is no despair, no rebellion at a hard lot, but something sadder and deeper and more pathetic—the dull, unthinking submission of a man who has ceased to hope or fear. This man is not “the captain of his soul.” He is a beast of burden, condemned to crushing toil through all his daylight hours. The time is early morning, and in the distant east there is a thick pinkish haze. There are beauties in nature, in the sunrise, in the tints and tones of the soil, if the peasant had only the seeing eye. But he goes about the dull monotony of his daily routine, hearing nothing, seeing nothing. The infinite pathos of the scene is well and simply indicated.



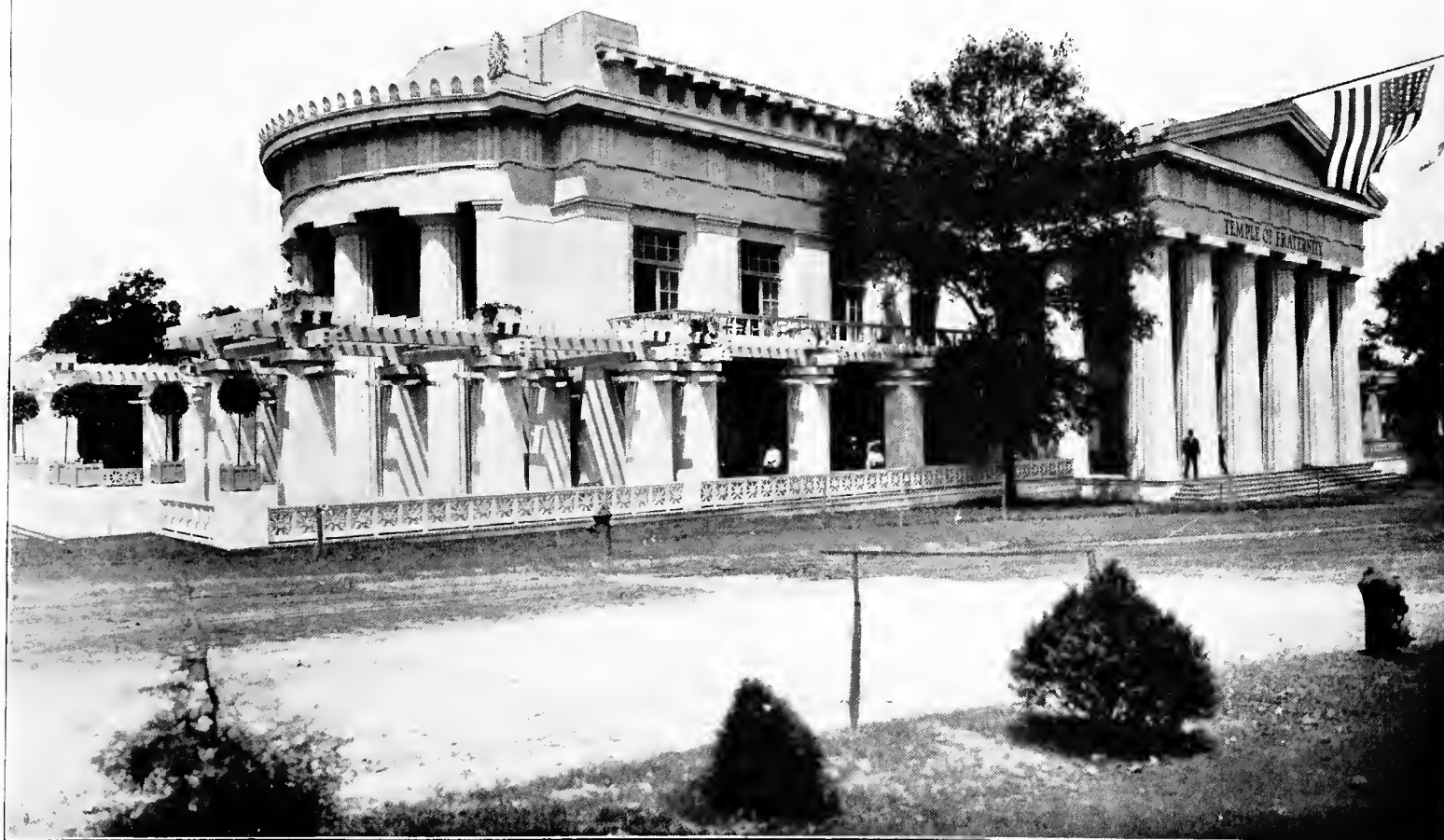
THE ARTS.

This group, by Hermon A. MacNeil, occupies a prominent place on the main cascade. It represents the "Fine Arts." The center of the group is Poetry, a large winged horse, the Pegasus of classic lore, springing from the earth. On his back he bears a beautiful maiden carrying aloft in her right hand a lyre, the symbol of music which she typifies. To the left and right and just below Music, clinging to the horse, are the sister arts, Painting and Sculpture, two graceful maidens with wreaths of laurel entwined on their brows. They each carry the symbol of their respective art, a sculptor's chisel and a painter's palette. The entire group bears the classic stamp.



MAIN ENTRANCE, NEW YORK STATE BUILDING.

Crowned with sculpture and set among the most beautiful of natural surroundings, the main facade of New York's handsome State pavilion presents an architectural achievement that vies in beauty and stateliness with some of the large exhibit buildings. The entrance faces the Plaza of States and is reached by wide stairs leading from the gardens, the balustrade supporting sculptured pieces. The name of the State is over the wide portal and above it is the coat of arms. Philip Martiny and John Lenz were the sculptors who contributed to the ornamentation, the chief feature of which is the "tririgas" crowning the corners.



TEMPLE OF FRATERNITY.

This beautiful building is one of the noteworthy achievements in the construction of the World's Fair. While it is the contribution of many thousands of members of fraternal orders throughout the United States, a few leaders took upon themselves the great task of collecting the necessary funds and looking after their judicious expenditure. The result is most gratifying, and the building has served a most useful and beneficent purpose. Particularly useful have been the hospital and the nursery rooms. The building is a very stately and commodious structure with meeting places for lodge members of the many orders which were directly concerned in the construction and maintenance of the Temple. Nothing that the fraternal orders have ever done has so forcibly shown the strength of the fraternal spirit that prevails in the United States. Brotherly feeling for one another's welfare is expressed in every line of the building. It proves that fraternalism is not confined to the membership of the individual orders but reaches out and embraces all worthy orders having a home protecting and benevolent purpose. The Temple of Fraternity is one of the most visited buildings of the Exposition, being situated on the hill south of the Japan Imperial Gardens, in the midst of the western group of state buildings.



WASHINGTON UNIVERSITY BUILDINGS.

This view, looking northwest from the Observation Wheel, embraces the eastern buildings of the Washington University group. By a fortunate circumstance these buildings, which were approaching completion at the time of the selection of the site for the World's Fair, were secured for the use of the Exposition. They were immediately occupied, when completed, by the President, directors, chiefs and assistants engaged in the creation of the great Exposition. An outlay of nearly one million dollars is represented in the buildings shown in the view. The massive structure with central tower serves the purpose of the World's Fair Administration building and cost \$250,000. The one at the left is occupied by the director of works and his forces. Opposite the Administration building, on the west side of the quadrangle, is the Hall of Congresses, decorated with richly carved stone, which also represents an outlay of \$250,000. On the north side of the quadrangle is the Anthropology building. In the extreme left of the picture is the building occupied by the Board of Lady Managers. The farther building in the center of the picture is occupied by the commandant of the Jefferson Guard. Washington University is fifty years old and these buildings, with others west of them, on a tract of 110 acres, compose the new home of this famous institution.



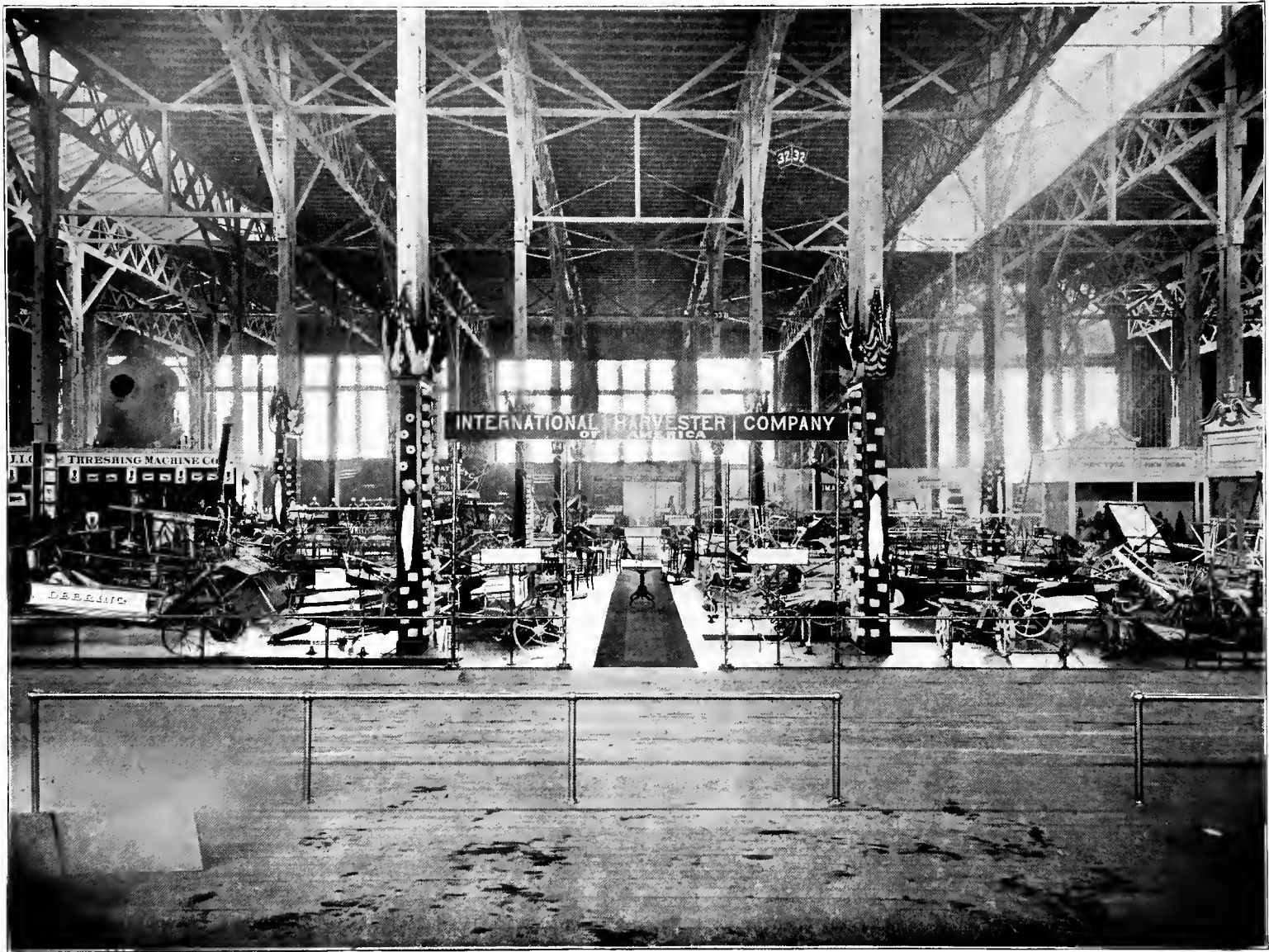
"McDONALD," CHAMPION SADDLE ANIMAL.

The first prize in the 2 year old saddle class at the great World's Fair horse show was awarded to McDonald, this handsome gelding, owned by William Estelle, of Estelleville, Missouri. McDonald is a dark bay, sixteen hands high, and is a true type of his great sire, Rex McDonald. He was born May 10, 1902. In the contest there was a large number of entries of the best stock in the United States and Canada. It was after a most careful study of the movements and build of the various contestants that the blue ribbon was given to McDonald, his highest points being scored for symmetry in form and graceful bearing.



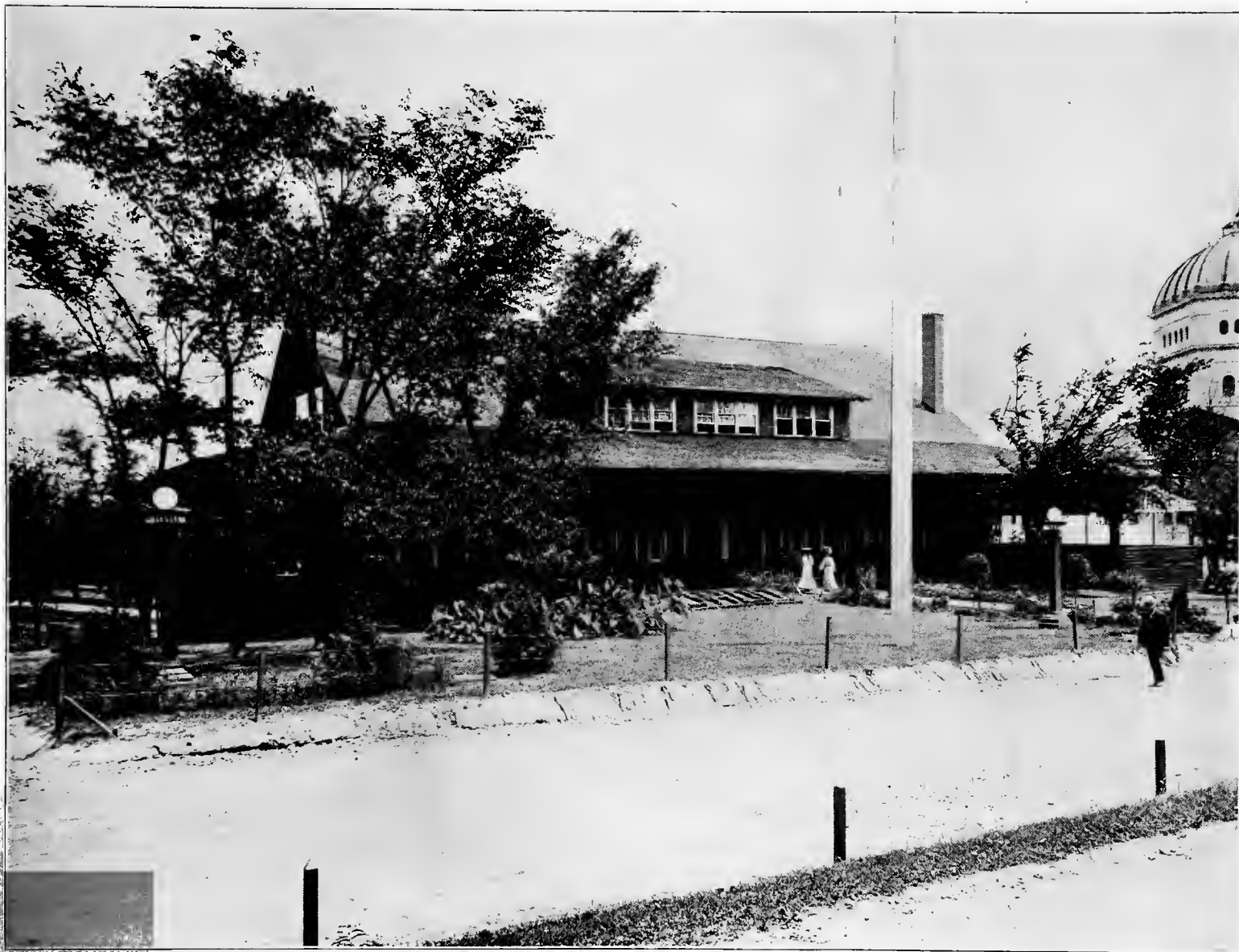
VULCAN, GOD OF FIRE AND IRON.

This colossal statue of Vulcan, God of Fire and Iron, is in the Palace of Mines and Metallurgy, where it represents the great iron and fuel industries of Alabama. The figure was cast in iron from a model by G. Morelli, a New York sculptor. It was brought to St. Louis in sections, on seven freight cars, and mounted on a pedestal of coal and coke. Vulcan stands fifty feet high and weighs 100,000 pounds. It is the largest iron casting ever made, and, next to "Liberty Enlightening the World," is the largest statue ever constructed. At the close of the Exposition the figure will be removed to Birmingham and set up in Capital Park to remain as a permanent monument,



FARM MACHINERY AT THE FAIR.

In no country of the world has the development of farm machinery reached such perfection as in America, and in no place in America has there ever been such a display of these machines and implements as at the World's Fair. The picture is a general view of the exhibits in the south end of the Palace of Agriculture. Every useful implement or contrivance that will help to make farming profitable is here on display, and wide-awake farmers by tens of thousands have made profitable use of their time in inspecting the new achievements in farm machinery construction. All the new kinds are here, with competent men to explain them. Many of the machines are in operation so that the mechanical movements may be studied and the machines understood by the men who may some day desire to use them. Here are the machines to prepare the ground, to plant the crops, to cultivate them, to harvest them and thresh them out. There is a machine for nearly everything on the farm nowadays, but plenty of hard work left, after all. A wind-mill and engine display is just outside the palace in which the farm machines are shown.



HOUSE OF HOO HOO.

The original House of Hoo Hoo was destroyed by fire on June 24, but within 30 days another was built by the great national organization of lumbermen who call themselves Hoo Hoos. Two lumber mills, sixty-five carpenters working ten hours a day, seven days in the week, twenty-four wagons, twelve teams, and two competent foremen were kept constantly at work. The new building is practically a counterpart of the old one. The entire interior is really an exhibit of finishing woods. The rotunda or office is a large room with a high paneled wainscot of Louisiana red cypress, finished in Flemish green. There is a beamed ceiling, the paneling between the wide beams being in a soft, dull gold color, while the walls are covered with a Flemish green tapestry of special design. The ladies' reception room is finished in California redwood and the writing room in golden oak. The men's lounging room, in the western end of the building, is finished in red gum with mahogany stain. The auditorium is in yellow pine. The press room is paneled with 23 different woods, the stiles and rails being of Louisiana cypress stained to represent weathered oak.



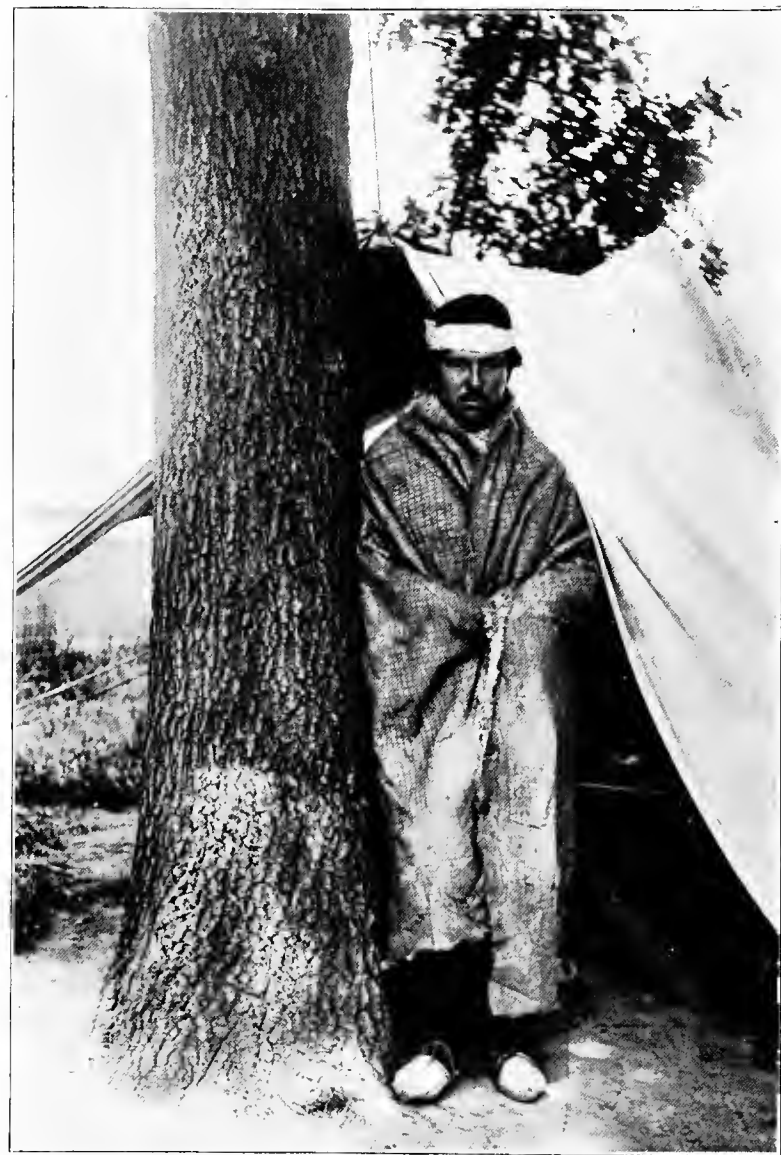
"OWNEY," THE POSTAL CLERKS' DOG.

Probably no other dog was ever so well known as Owney. Certainly no other dog ever traveled so widely or so intelligently. For this dog was not carried around by his master. He had no master. He was a tramp, free to come and go. He always rode in comfort, and was welcomed by every mail clerk in the United States. A bed in a mail car was all he wished. On top of a pile of mail sacks he was at home, and thus he traveled almost incessantly, accumulating medals, tags and badges, until even the harness made to supplement his collar could no longer hold his decorations. Now that he is dead, and mounted and exhibited by the Government of the United States, he is more famous than ever before. The pedestal on which he stands is covered with testimonials of attachment from all over the country. He was only a one-eyed tramp dog, but he found a home and friends wherever he chose to go, and he traveled in comfort on any train he might select. The remarkable point is that he made his way about the country with an intelligent selection of routes, traveling with the apparent method of one determined to see everything on the line of the railroads.



GESCHECO, OLDEST OF THE PATAGONIANS.

Still erect and hardy, this Patagonian Patriarch represents the strength and endurance of his wonderful race. Gescheco is 71 years old. He stands nearly seven feet high and has the vim of youth in every movement. Only in the deep lines of his face and by his hair, streaked with gray, is the secret of his three-score and ten years revealed. Wrapped about the shoulders is a robe of guanaco skin. His hair is cropped at the shoulders and the only head-piece is a bandage of red woolen goods. He is one of the group of natives from the southern Argentine province in the living ethnology exhibit.



BONIFACIO, YOUNGEST OF THE PATAGONIANS.

Only sixteen years old and measuring six feet in height, this Indian lad is a robust representative of the race of Patagonian giants, natives of South America and largest, physically, of all the aborigines. Bonifacio is a prototype of his aged kinsman, Gescheco, nothing being discernible in his dress or conduct that would indicate any racial reform in the fifty-five years' time that marks the difference in their ages. The youth delights in the half-savage life of his forefathers, and, wrapping his wild skins closer about his massive shoulders, shakes his bushy black head negatively when civilization beck.



GIANT INDIANS FROM PATAGONIA.

In collecting the ethnology exhibit of living races the most remote parts of the world have been drawn upon. In this congress of the races are included a family of Tehuelche Indians from Patagonia, remarkable for their powerful frames and commanding height. They are a peaceable people and have many noble traits. The children are taught to ride horseback even before they learn to walk. At the World's Fair they live in a house of the same character that they have in their native country. In fact one of the principal features of the Ethnology exhibit is to show not only the primitive people but their habitations also. The hut of the Patagonian Giants contains but two rooms and is entirely covered with horsehide. These Indians are said to be rapidly disappearing on account of the inroads of civilization, Patagonia being a part of the Argentine Republic. They are employed as herders, and carry on a few primitive industries.



TRAVELERS' PROTECTIVE ASSOCIATION BUILDING.

The headquarters building of the Travelers' Protective Association at the World's Fair covers an area 85 by 45 feet and is one story high. It consists of a central pavilion—square in plan—rising above lower wings at either side. This pavilion contains a large central hall 28 feet square and about 30 feet high in the clear, which is used for receptions. It has an elaborately designed covered ceiling rich in detail and color. The walls are simply treated with pilasters and panels of color so that the effect of the room is dignified and at the same time extremely sumptuous. Four great pylons which mark the corners of the main pavilion contain writing rooms in front and other rooms at the rear. The two front pylons are connected by an open loggia forming the main entrance porch to the building. This loggia is shallow but quite high, and its ends and the wall of the building in which is set a very rich doorway give ample opportunity for mural decoration as does also its ceiling. The wings to right and left of the central hall are lounging rooms and parlor for men and women. They are 24 by 26 feet with large windows commanding prospects in three directions. The building has complete telephonic and telegraphic communication with the rest of the country.



TYPES OF SIOUX INDIANS.

The Sioux Indians at the Exposition represent a most picturesque and advanced people, one of the finest among the American aborigines. Originally an eastern tribe, the Sioux followed the buffalo westward, living by the chase, not retreating before the white man but defying his advance. They were courageous warriors, and fought fierce battles in the open field. Themselves takers of scalps, they wore the scalp lock, so that a scalp fairly and honorably earned might be easily taken. Under Government tutelage they are becoming useful citizens, but it is not easy for them to relinquish the individualism of tribesmen and accept the communism of organized, conventional society. The group at the left comprises Chief Tall Crane and his wife and Baby Belle, resplendent in bead work and other native finery. They are a part of the living exhibit of the Department of Anthropology. At the right is a picture of a Sioux Indian with the Wild West show on the Pike, his costume an odd mixture of the picturesque and the commonplace. He wears the war bonnet with buffalo horns, the train of his bonnet reaching to the ground behind him.

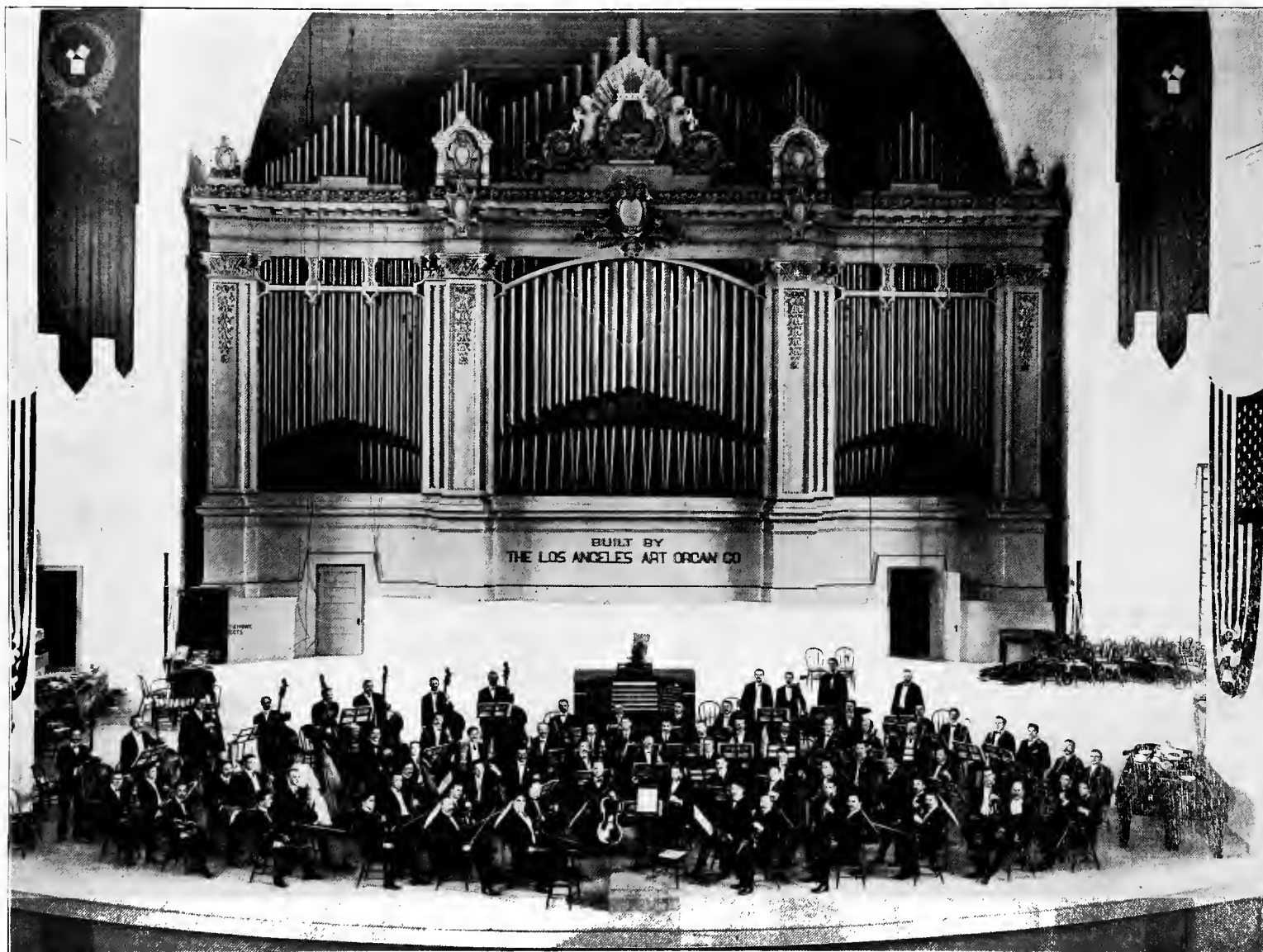


ENTRANCE, PALACE OF ELECTRICITY.

The architects of the World's Fair have found their chief opportunities for decorative effects at the entrances of the great exhibit palaces. Notwithstanding the huge size of the buildings, architectural ornamentation has been used everywhere without stint, but every building has its special decorative features in the stately portals. The picture at the left shows one of the several beautiful entrances of the Palace of Electricity, one of the costliest of the Exposition palaces in proportion to its size. One does not appreciate the massive character of the building till he learns that the cornice line is 65 feet above ground and that it is more than 100 feet to the top of the ornament at the apex of the gable. The statue in front is that of Joseph Henry, inventor of the silk-wound wire spool magnets and other important electrical apparatus. In the foreground is seen the lagoon which entirely surrounds the palace and supplies a means for delightful boating. The picture on the right is one of several lofty corner entrances of the Palace of Liberal Arts. Note the proportions between the two men close to the entrance and the structure itself.



ENTRANCE, PALACE OF LIBERAL ARTS.



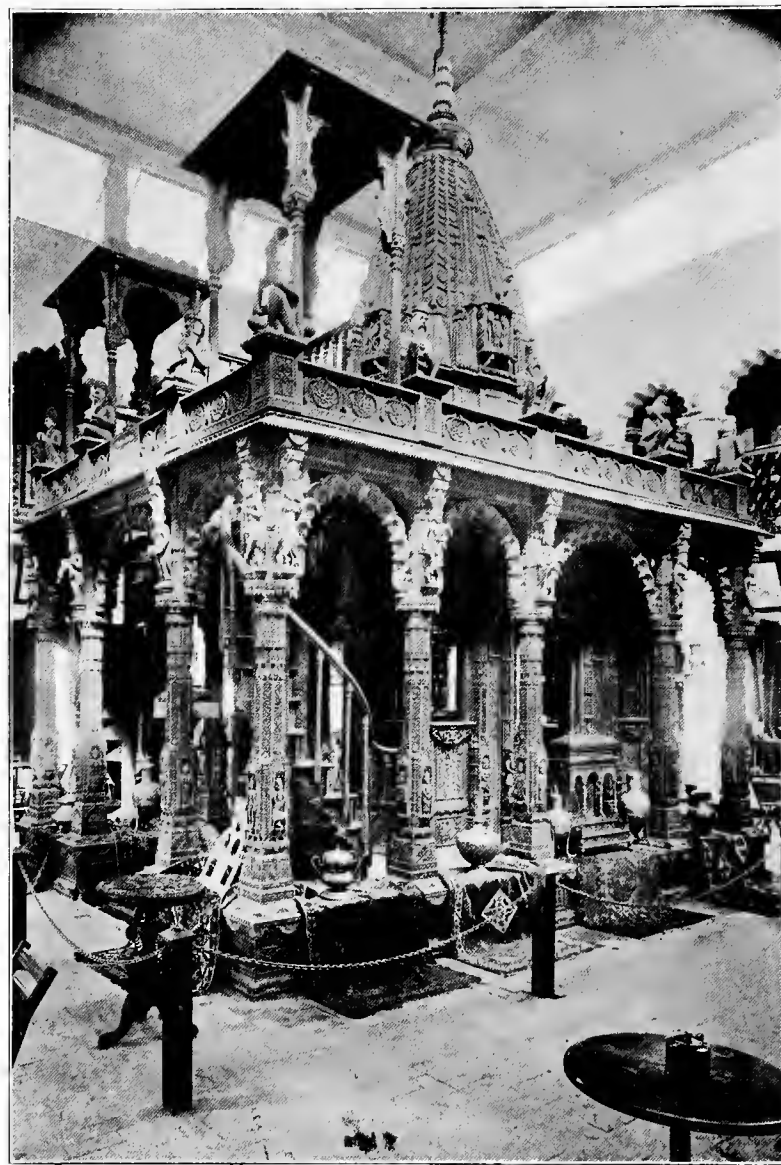
LARGEST PIPE ORGAN IN THE WORLD.

The development of the pipe organ reached its highest stage in the magnificent instrument installed in Festival Hall. It is really five organs in one and all five organs can be played by one performer by means of connecting attachments. The arrangement draws out the tremendous power and beauty of the entire five organs, a feat otherwise utterly beyond the range of human fingers. The player sits at a movable console or key desk and his fingers must command five manuals or keyboards, making a flight of five stairs. The key desk is movable, being connected with the organ by 150 feet of electric cable. The player must command not only the five rows of keys but 140 draw-stop knobs, 36 couple draws, 46 push buttons belonging to the adjustable combination system, and all of the feet levers controlling the expressive powers of the whole organ. The organ contains 10,159 pipes and 1,300 magnets. Five thousand open circuits connect the various parts and two ten-horse power motors are used to pump the bellows and operate the organ. This great instrument is used in the concerts of Festival Hall throughout the Exposition.



GUILMANT ORGAN RECITALS.

A series of thirty-six organ recitals was given by the famous Parisian Organist, Felix Alexandre Guilmant, in Festival Hall. The picture shows him at the great organ. Monsieur Guilmant, undoubtedly the most noted organist and composer of organ music now living, was born March 12, 1837, at Boulogne Sur-Mer, France, where his father was organist at the Church of St. Nicholas for nearly half a century. He was appointed organist at Trinity Church, Paris, in 1871, and has held the position with high distinction for thirty years.



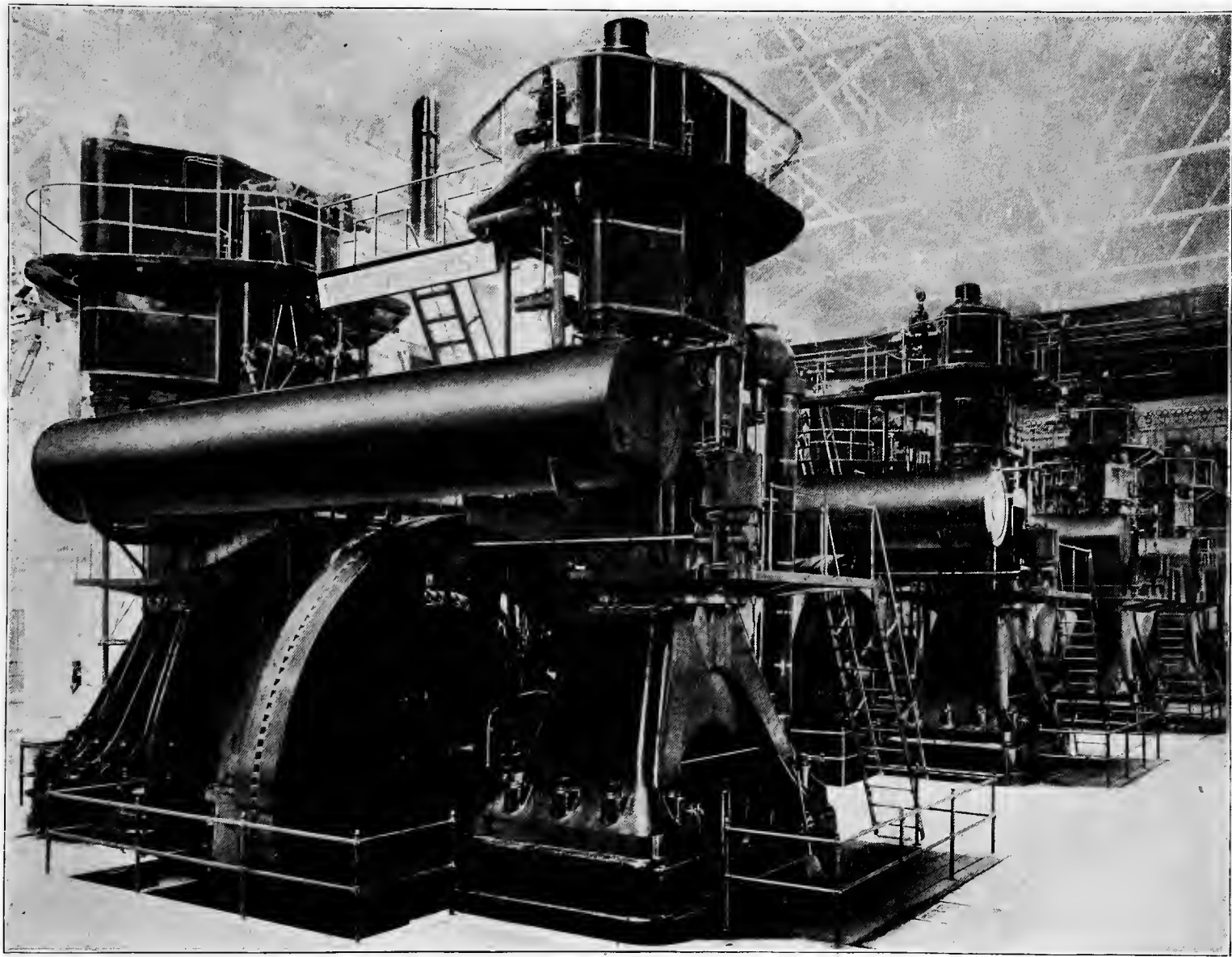
JAIN TEMPLE IN EAST INDIA BUILDING.

In the beautifully carved interior of the East India building, rising gracefully from the center of the court, is a wood carved reproduction of a Jain Temple, the type of edifice in which a large sect of Hindoos worship. The temple is 35 feet high and 20 feet square at the base, making it the largest and most expensive piece of wood carving ever seen at an Exposition. It was executed expressly for this Exposition, taking sixty-five native artists two years to complete. It is beautifully carved, every inch of the structure bearing intricate designs.



BURNS COTTAGE.

This quaint structure, standing near Station 3 of the Intramural Railway, opposite the British Pavilion, is a faithful reproduction of the birthplace of the Ayrshire peasant-poet, Robert Burns. Within the cottage, which has a flagstone floor, are interesting reproductions of the original furniture. The old sideboard, with its old blue Scotch china, and the old clock, are believed with good reason to have been the property of the poet. The bed is curiously built in the wall. A bust of Burns, and his portrait by Nesmith, are shown, together with paintings of Tam O'Shanter and The Cotter's Saturday Night, and the original signboard of the Tam O'Shanter Inn is to be seen. The old spinning wheel and reel, the toaster and the griddle are among the many interesting objects that go to make a picture of the interior of an Ayrshire peasant's cottage. The building is divided into four rooms, one of which is the stable, and the exterior is carefully done in staff, with a thatched roof surmounting it. The shape is peculiar. Instead of extending straight in one direction, the building is bent slightly toward the north, the divergence from the rectilinear form appearing near the line of the principal entrance.



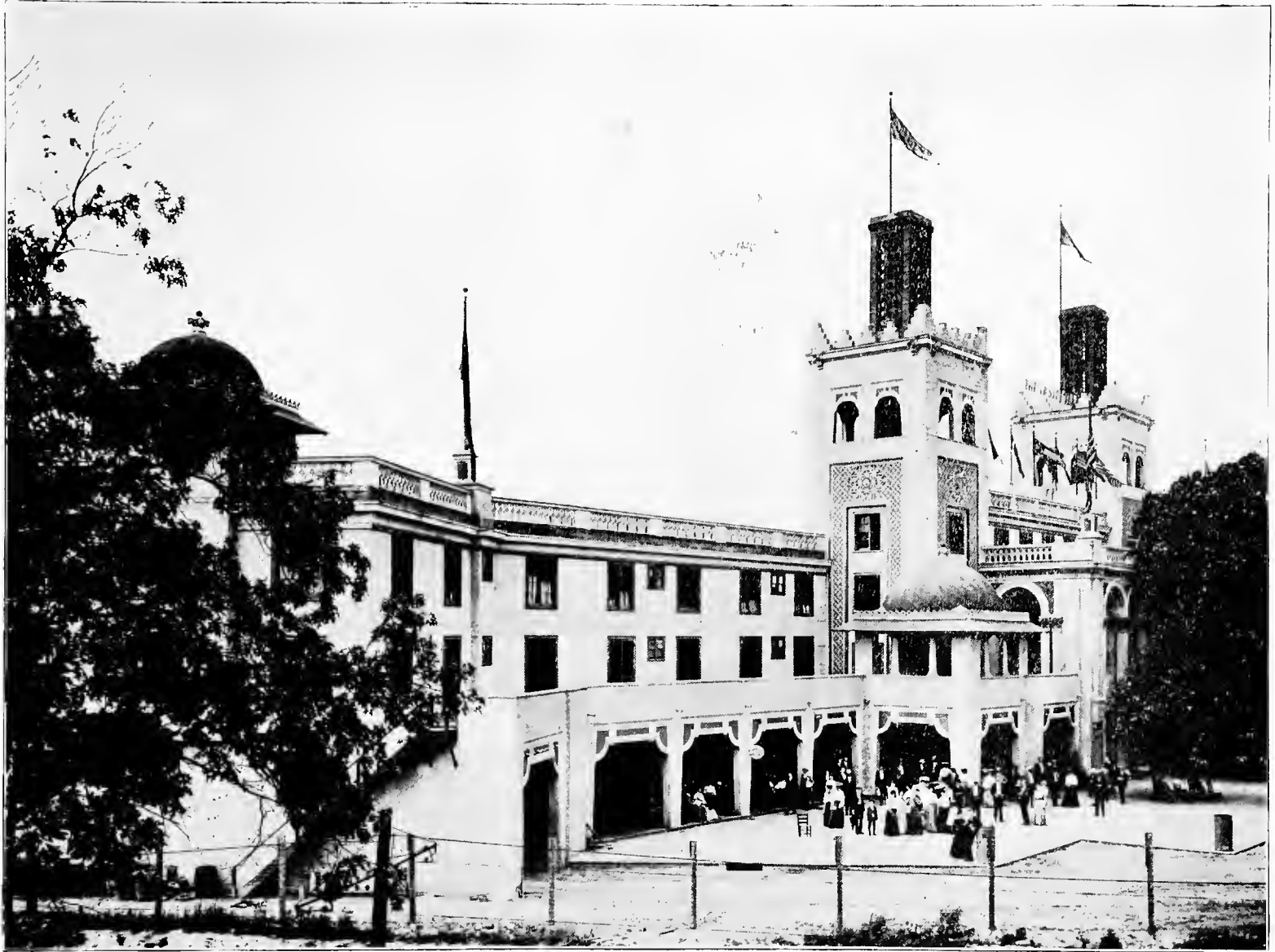
PART OF THE WORLD'S FAIR POWER PLANT.

The largest engines of the world are a part of the huge power plant of the Exposition. The view shows the four great Westinghouse generators of 3,000 horse-power each in the western end of the Palace of Machinery. The largest engine of this unprecedented assemblage of giant generators is the Allis-Chalmers refrigerating engine, rated at 5,000 horse-power, but developing each night, when used for the illumination of the Exposition, the enormous energy of 6,400 horse-power. More interesting than all, however, are the newer types of engines known as steam turbines. The engineering science has long sought the rotary engine and here we have a most wonderful demonstration of undeniable success in the construction of a powerful and economical type of engine having no important oscillating parts. The Parsons steam turbine of 600 horse-power, such as first used in propelling the Queen and other vessels plying the English Channel, and now being extensively introduced in other vessels, is here undergoing an endurance test, having been started on June 20th to run without even a moment's stoppage to the end of the Exposition. It is in the Westinghouse exhibit. The 3,000 horse-power Curtis turbine of the General Electric Company is also here in operation daily.



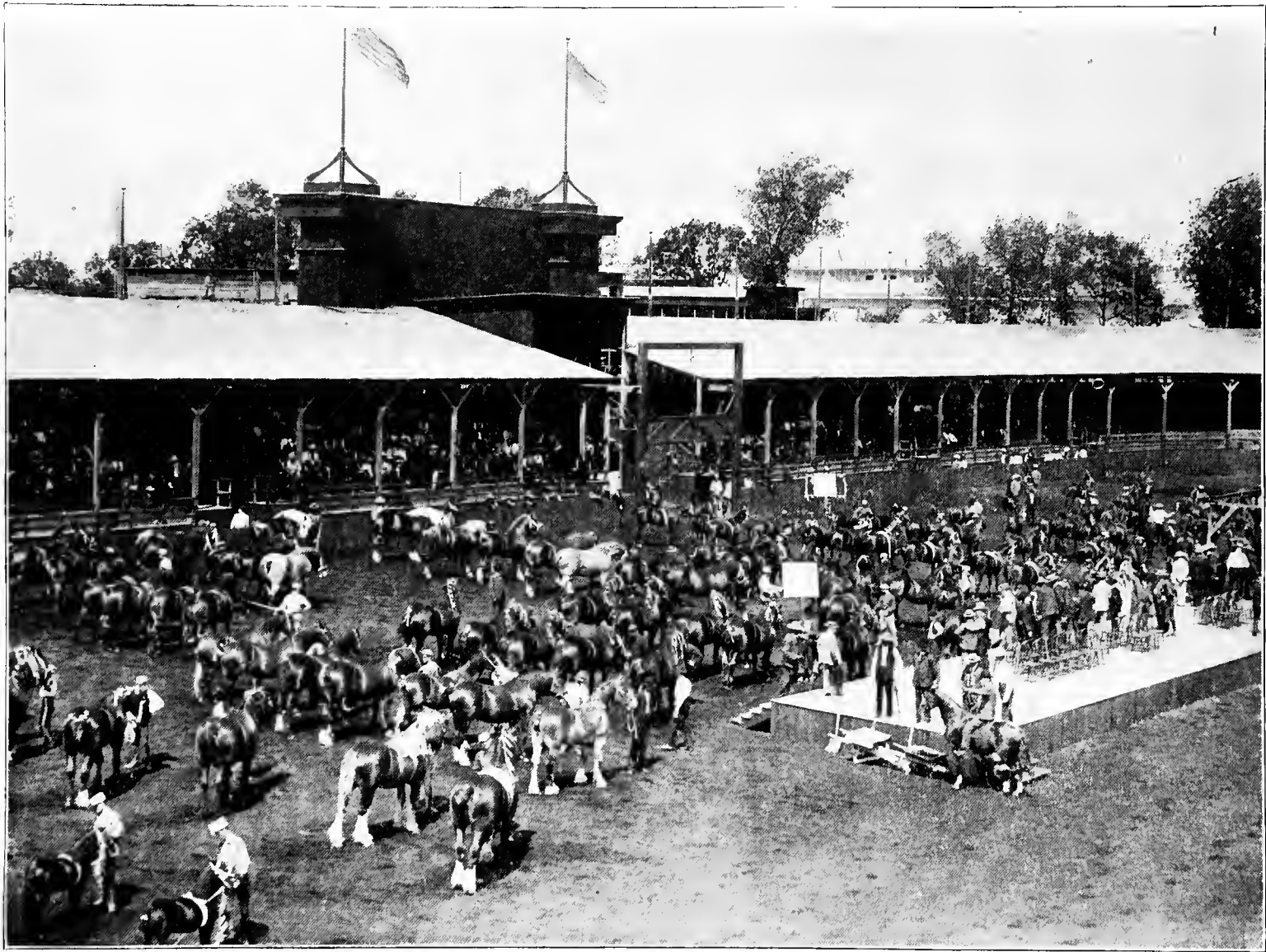
NORTH DAKOTA'S AGRICULTURAL DISPLAY.

North Dakota is an agricultural state, and its fund of \$50,000 was devoted to making a strong display of the excellence of her products and the opportunities for investment and home-making within her boundaries. The installation here illustrated is one of the finest among a great number of displays of high merit in the Palace of Agriculture. It will be noticed that all the posts and pedestals and the lower part of the heavy cornice are made up of plate glass with grains of several kinds behind the glass. The visitor to the Agriculture Building cannot easily overlook this section, so strikingly are all its features presented. Besides wheat, oats, barley, flax, rye, clovers and grasses, a new grain called "speltz" is displayed. It is a heavy grain for cattle, being mixed with a lighter food, such as bran, for feeding. Speltz is a hybrid and was introduced from Russia. The cabin which President Roosevelt occupied when he was a ranchman on the Chimney Butte ranch is a part of the North Dakota exhibit. It was sold to Mr. Roosevelt's foreman in 1901, from whom the State bought it. It will be set up on the President's farm at Oyster Bay after the Exposition.



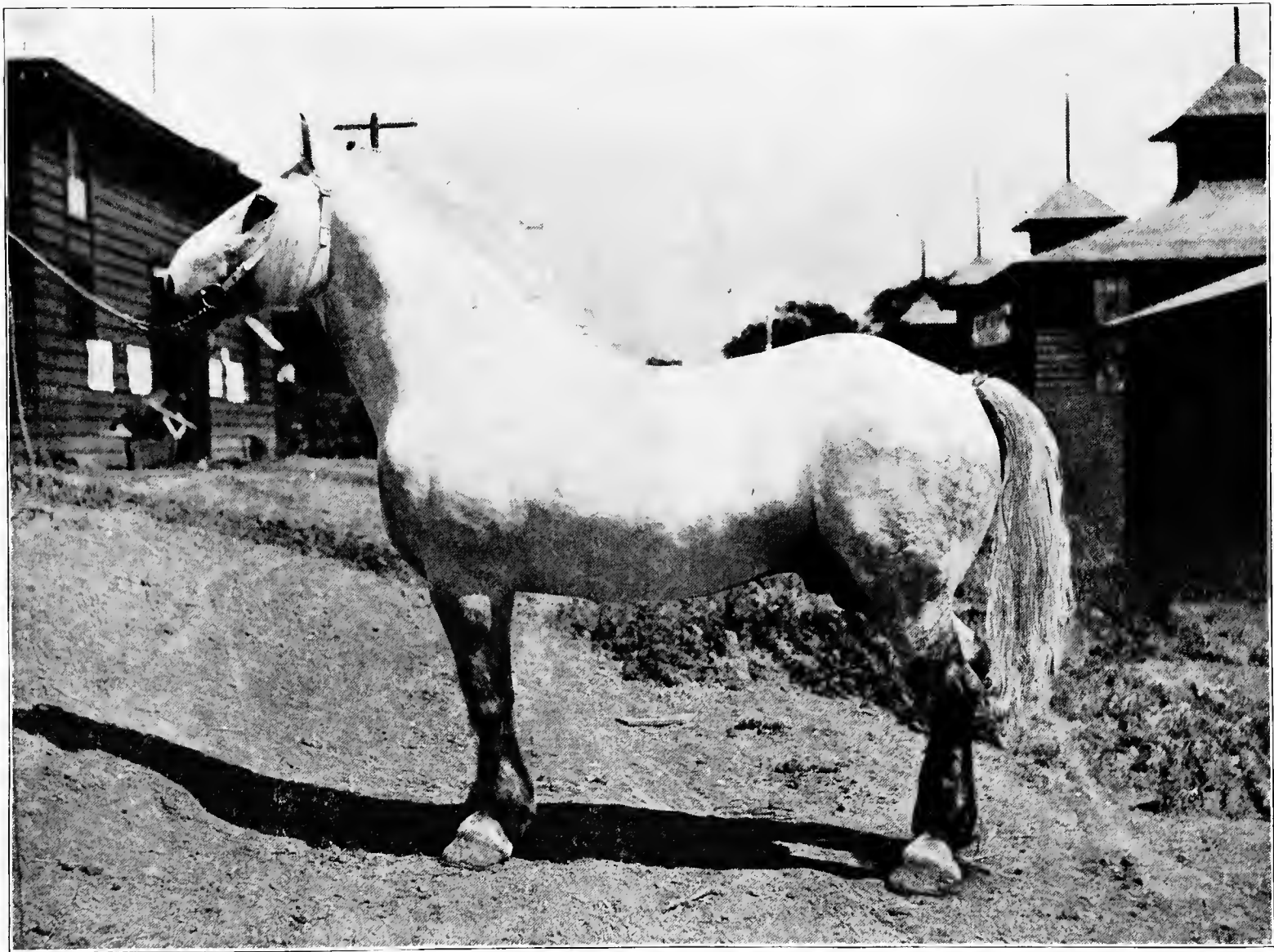
THE INSIDE INN.

Though built primarily for a hotel and used as such throughout the Exposition, the Inside Inn came to be one of the most interesting places at the World's Fair because of the great number of people who daily found accommodations within its walls. As many as four thousand five hundred people have been housed in this great building at one time. The view shows a part of the east end of the building. The open loggia extending the entire width of the hotel opens into the main office, 400 feet long and about 60 feet wide. Immediately back of the office are the dining-rooms and back of these the kitchen. The dining-rooms are so large as never to be overcrowded, and the service so prompt as to cause remark by those who did not appreciate the thoroughness of the hotel organization. The idea of having a great hotel within the World's Fair grounds originated with Mr. E. M. Statler, of Buffalo, N. Y., who was given the concession, financed the enterprise and built the hotel. The building is 400 by 800 feet, partly three and partly four stories high. The number of rooms is 2,357. If these rooms were arranged side by side, they would reach a distance of four and a half miles.



AWARDING THE PREMIER CHAMPIONSHIP EMBLEMS IN LIVE STOCK FORUM.

Here are gathered the champions of champions in every class represented at the greatest horse show in history. The large forum is crowded with aristocratic horseflesh and the galleries are jammed with enthusiastic admirers who have assembled to witness the awarding of the premier championship emblems. Every animal in the arena is a thoroughbred and the value of each ranges from \$1,000 to \$40,000. It is estimated that more than a million dollars is represented in the collection as here shown. The emblems were given for the largest aggregate amount awarded to animals owned by one exhibitor and indicate that the recipients have made the best competition in the several classes. The prize winners were brought into the amphitheater and drawn up before the platform in the center of the big arena. Here in the presence of President Francis, a number of World's Fair officials and directors and the jurors that made the awards, a purple rosette, the emblem of the highest honor that could be secured at the World's Fair Horse Show, was presented to the winners in the different classes by Col. Chas. F. Mills, Chief of the Live Stock Department.



VERMOUTH, WINNER OF FIRST PRIZE IN FRENCH DRAFT CLASS.

Vermouth is one of the handsomest specimens of Percheron ever exhibited, and easily captured first prize in the French Draft class at the greatest horse show in the world, held at the Louisiana Purchase Exposition from August 22 to September 3. The animal is owned by Ed. Hodson, of El Paso, Ill., and is six years old. He represents the splendid product of the middle west, a section that furnished many of the successful entries at this competition. The Hodson stable has produced some of the horses which have helped to win for Illinois a reputation for fine stock raising. Vermouth numbers among his sons and daughters the best of the Percheron blood in this country. The draft horse is growing in demand and breeders have been interested in the family of this splendid sire, which has strengthened the strain of the sturdy old stock. The photograph shows to advantage the strong points about the animal which induced the judges to give him first place among the contestants, the poise of his head and general bearing being the prominent features.



PIRATE, 8878, LARGEST OF THE BELGIAN DRAFT HORSES AT THE WORLD'S FAIR.

Foreign bred animals were in great prominence at the World's Fair Horse show and among those brought from other countries to be exhibited in competition with the best American stock none attracted more attention than the stable of high-class Belgian steeds, chief among which was Pirate, 8878, the largest specimen of the Belgian draft stock ever shown in this country. Pirate was born in 1893, and consequently belonged in the class of aged studs. He was brought to the World's Fair ostensibly for exhibit purposes, however, and it was not the intention to enter him in competition with younger animals. The sire of this great horse was Christophe Colomb, 1508, and the dam, Victorie, 8967. He was exhibited by Hippolyte Meeus, of de Wyneghem, Belgium. The photograph gives a splendid view of the head and neck, which are Pirate's strongest points. It is claimed by eminent judges that no animal excels this one in the perfection of his head and shoulders. The coat and mane are like the sheen of newly-woven silk.



FOUR PRIZE WINNING PERCHERONS FROM THE CROUCH STABLES,

From the Crouch farm at Lafayette, Ind., came this handsome quartet of sturdy Percherons, among the best of the French bred class shown at the World's Fair Horse Exhibition. Six of these animals were exhibited, and the pair not included in the picture are of the same quality as their stable mates. Lonfoe 31218 was born April 15, 1899; he was bred by M. Rouyer at Sarthe, France; sire, Morse 4383; dam, Pellote 44946. Gervais 33911 was born April 15, 1900; bred by M. Fardont at Orne, France; sire, Jennapes 41958; dam, Cantmiere 35591. Andreas 40079 was born March 15, 1901; bred by Mme. Vve Bajeon of Orne, France; sire, Beaumont 43479; dam, Holda 40463. Dupiton 40072 was born May 9, 1901; bred by M. Bernard, Orne, France; sire, Mazellan 36773; dam, Areaue 37051. Fiston 40071 was born May 3, 1902; bred by M. Guiltaux, Loir et Cher, France; sire, Chambellan 46787; dam, Petite 50250. Babbiste 40080 was born April 18, 1900; bred by M. Poussin, Eure et Loir, France; sire, Renus 44063; dam, Fampon 31742.



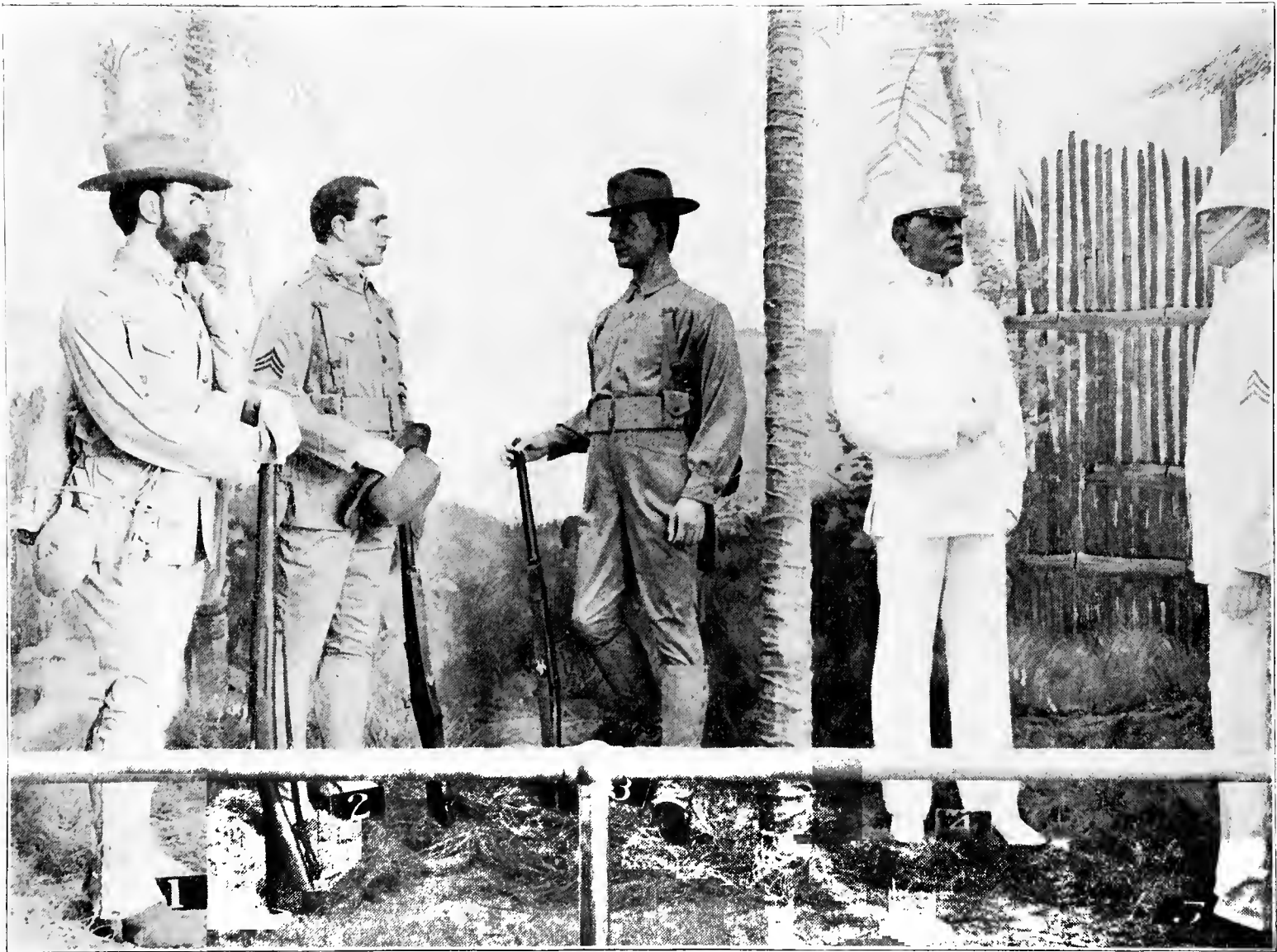
BULGARIAN NATIONAL EXHIBIT.

Among the many wonderful exhibits in the great Palace of Varied Industries there is one that every freedom-loving American should see. It is the national exhibit made by Bulgaria, and it means infinitely more than appears on the surface. The fact that Bulgaria is able to make a national display at a great World's Fair is of more consequence than the display itself. Only a quarter of a century ago this little principality was under the baleful sway of Turkey, and her story was tragic in the extreme. The long struggle between the Bulgarian and his mortal enemy, the Turk, is symbolized by the fountain in the Bulgarian exhibit, a fountain of bronze showing a Bulgarian in hiding in a cave and a Turk creeping down upon him. A stream of water perfumed with "otto of roses" pours from the fountain, by which it is intimated that Bulgaria has perfume where, but a few years ago, she had blood. The manufacture of this oil of roses is one of the chief industries of the country. Of the other industries the leading ones are, the making of rugs, silk worm culture and silk weaving, hemp and wool weaving, and the making of wines and liqueurs. But a few years ago all these things had to be imported into Bulgaria.



UNIFORMS OF THE UNITED STATES ARMY.

The large central exhibit of the uniforms used by the soldiers of the United States, shown on life-size wax figures in the Government Building, is here reproduced. No. 1 represents a major of engineers; No. 2, a captain of ordnance, both in olive drab uniforms; No. 10, a colonel of infantry, mounted, in full dress uniform; No. 11, major-general, mounted, in full dress uniform; No. 14, a captain of cavalry, dismounted, in full dress; No. 15, a brigadier-general, dismounted, in dress uniform; No. 16, a major of the medical department, dismounted, in dress uniform and cape; No. 19, a sergeant of field artillery, in full dress; No. 22, a major of the quartermaster's department, in dress uniform; No. 24, a captain of coast artillery, in overcoat and dress uniform. The full group consists of 24 figures, but those not indicated are so placed as to be difficult of recognition in the engraving. The figures of the men and horses are well modeled, and the exhibit affords an opportunity to gain sufficient familiarity with the uniforms of our officers to avoid mistakes frequently made.



UNIFORMS WORN IN THE TROPICS.

The life-like figures here shown are exhibited in the right-hand recess of the comprehensive display of uniforms made in the Government Building. The numbers resting at the feet of each of the wax figures give the key to the exhibit. No. 1 (at the left) is a private of infantry in khaki field uniform. No. 2 is a sergeant of coast artillery in khaki field uniform. No. 3 is a private of infantry in his shirt sleeves. No. 4 is a first lieutenant of infantry in his white summer uniform. No. 5 represents a sergeant of cavalry in white summer uniform. These figures are all of full size, and form a most interesting and instructive exhibit, one of especial interest when considered in connection with the tropical possessions of the United States, for every one likes to know how the soldiers dress in those distant lands. The khaki, first used by the British army in the tropics, has the virtues of being cool and easily cleansed and of making its wearer almost invisible to the enemy at a distance.



ARCTIC UNIFORMS FOR SOLDIERS.

Near the center of the northwest front of the Government Building is a collection of life-sized figures of soldiers, showing the uniforms worn under different conditions. There are three groups, each set in a recess. The group at the left is that shown in this illustration, the men (or dummies) numbered from left to right. No. 1 is a soldier in a canvas blanket-lined overcoat, cap and other accessories. No. 2 is a soldier in a buffalo overcoat, fur cap, fleece-lined buckskin mittens and accessories. No. 3 is a soldier in denim parka, Mackinaw coat, trousers, etc. No. 4 is a soldier in a canvas blanket-lined pea-jacket and trousers, improved fur cap, mittens and muchucs. This exhibit attracts many visitors, and serves to give an accurate notion of the costume of the soldiers who go to the northern country, incidentally dispelling the popular illusion that soldiers of the United States wear the blue at all times and in all places.



JERUSALEM—THE GREAT REPRODUCTION OF THE HOLY CITY.

This magnificent picture shows the grand scale upon which the work of reproducing the Holy City of Palestine at the World's Fair has been done. All Christendom has been interested in this undertaking which has cost hundreds of thousands of dollars. The city as here constructed covers about 13 acres and embraces the most historic streets and buildings of the biblical city as it is today. Near the southern end, at the right of the picture, is the Jaffa Gate, which leads into David Court, the market place, a scene typical of Jerusalem. Hundreds of natives of the Holy City people this new Jerusalem and make interesting the sojourn of the World's Fair visitor within the gates. The principal buildings here reproduced are the Mosque of Omar, the church of the Holy Sepulchre, the Jews' Wailing Wall, the diorama of the Mount of Olives, showing the Garden of Gethsemane, Valley of Kedron, the Dead Sea and the Mohammedan minaret erected on the spot of the ascension, the Via Dolorosa or Way of Sorrow along which Christ bore the Cross, the barracks where Christ was tried and other historic places.



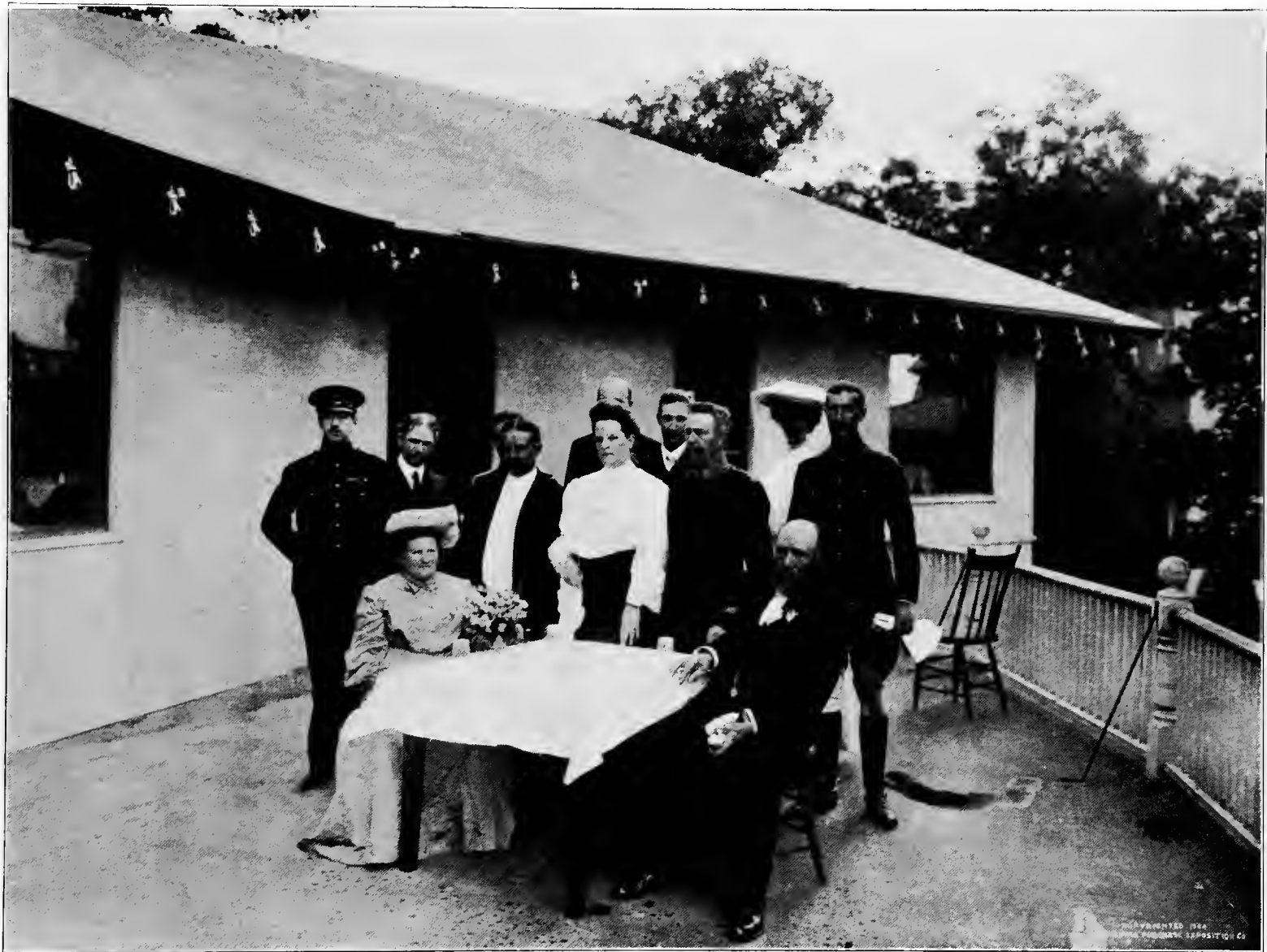
COURT OF DAVID IN JERUSALEM.

The south end of the Jerusalem concession presents a strange combination of the old and the new, the classic and the modern. At the west side of David Street are two hotels, reproductions of those that were built in the Holy City for the benefit of European and American tourists. These hotels, the Grand New Hotel, and the Hotel Central, are three and four stories high and have many of the modern improvements. In the World's Fair Jerusalem they are used chiefly for office and store rooms. In front of the Grand New Hotel is a camel stand. Here a long line of camels is always waiting for passengers who are looking for a novel sensation or who want to carry out the illusion of the Orient to the last degree. Across the street from the hotels are the oldest and most interesting portions of Jerusalem. Down a rather steep stairway from the street is the Courtyard of David, in front of the reproduction of the old synagogue. At one side is the Tower of Phasaelus and at the other is the Tower of David, the place where the King is supposed to have written most of the Psalms. This part of the city was enclosed in a double wall, a part of which is still standing.



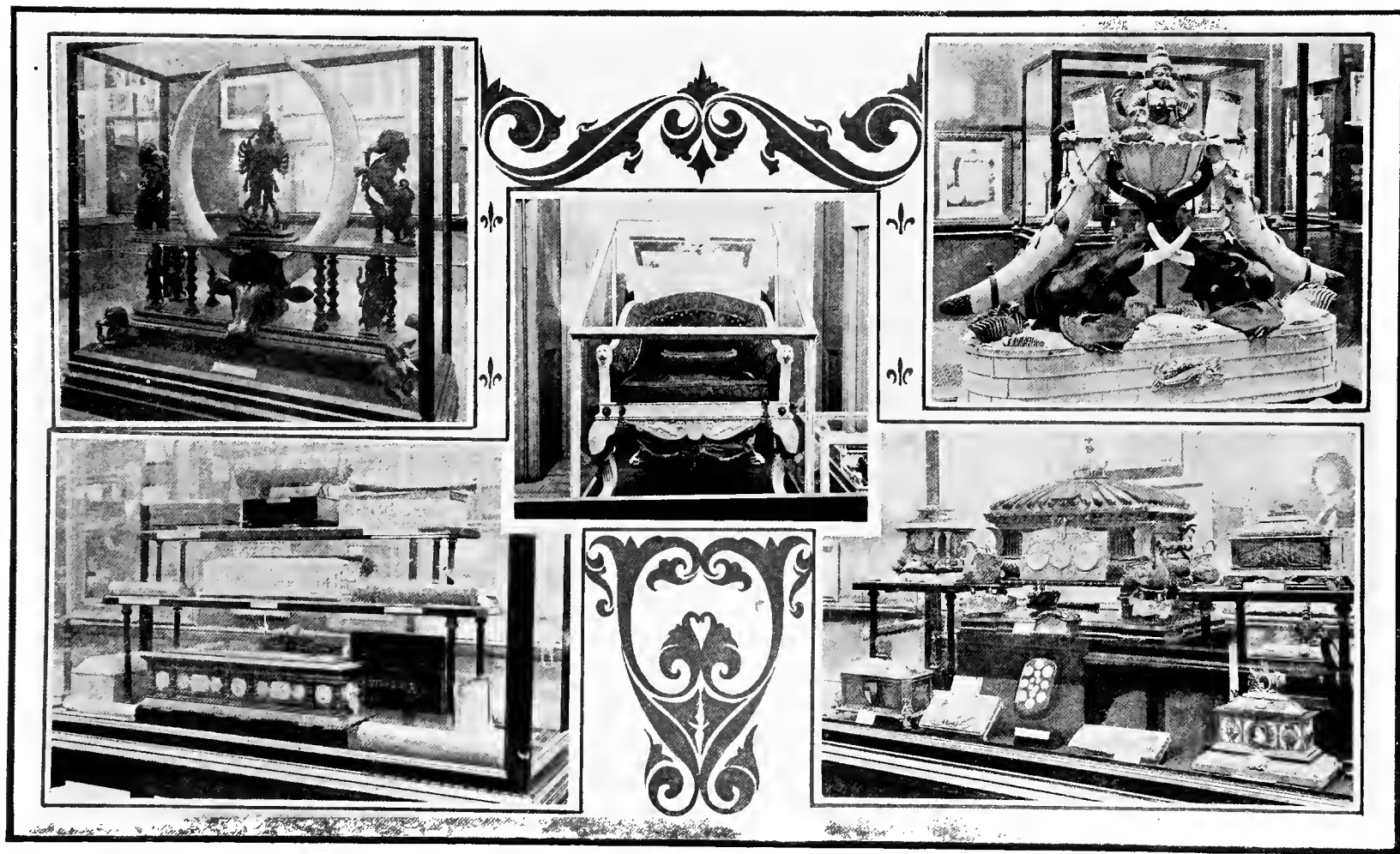
BATTLE OF COLENZO, BOER WAR EXHIBIT.

Directly east of the Palace of Agriculture, and on the line of the Intramural Railway, a space of twelve acres is used for the reproduction of the battles and scenes of the Anglo-Boer War. About six hundred British and Boer veterans of the war take part in the thrilling scenes. Kaffirs and other natives, with carts and wagons, add to the picture. In command of the British contingent is Maj. W. S. Stewart, while Generals Piet Cronje and Ben Viljoen lead the sturdy Boers as in the days of the death-grapple on the veldt. The battles of Colenso and Paardeberg, with Cronje's surrender, and De Wet's flight through the British cordon, are the principal scenes re-enacted, and they are given with a daring and enthusiasm and realism that stir one to the depths. Colenso was one of the outer defenses of Ladysmith, and was held by 5,000 Boers when 23,000 British troops moved against it. The Boers held their fire so that their position could not be determined, and when the Britons had moved across the open plain a rifle-fire burst from three miles of concealed trenches, while the pom-poms added to the carnage. Col. Long of the British forces, dashed into the field with twelve guns, only two of which were rescued, and those at frightful cost, while the Boers triumphantly captured the remaining ten. It is the climax of this fight for the guns that is shown in the illustration.



GENERAL PIET CRONJE AND WEDDING PARTY.

On July 5, 1904, General Piet Cronje, in command of the Boer veterans at the Fair, was married to Mrs. Stertzel, widow of a comrade killed at Paardeberg. The picture here reproduced is that of the wedding party at the Temple Inn, within the Exposition grounds, where the wedding breakfast was served. The General and his bride are seated at the table. At his right stands Commandant VanDam, formerly Chief of Police of Johannesburg. Between him and Mrs. Cronje are Mr. and Mrs. H. J. Meyer. Captain A. W. Lewis, of the British forces, stands near the doorway at the left, and at the extreme left of the group is Captain Chapin. Captain Dix is behind the General, and in the background are Adjutant VanPittius and others. General Cronje surrendered at Paardeberg to Lord Roberts, and was exiled to St. Helena, the island prison of the great Napoleon. Now the picturesque old hero is at the World's Fair, taking part every day in realistic representations of the stirring scenes of conflict between Briton and Boer; but here the veterans of both sides fraternize, as brave men always do when their battles are decided.



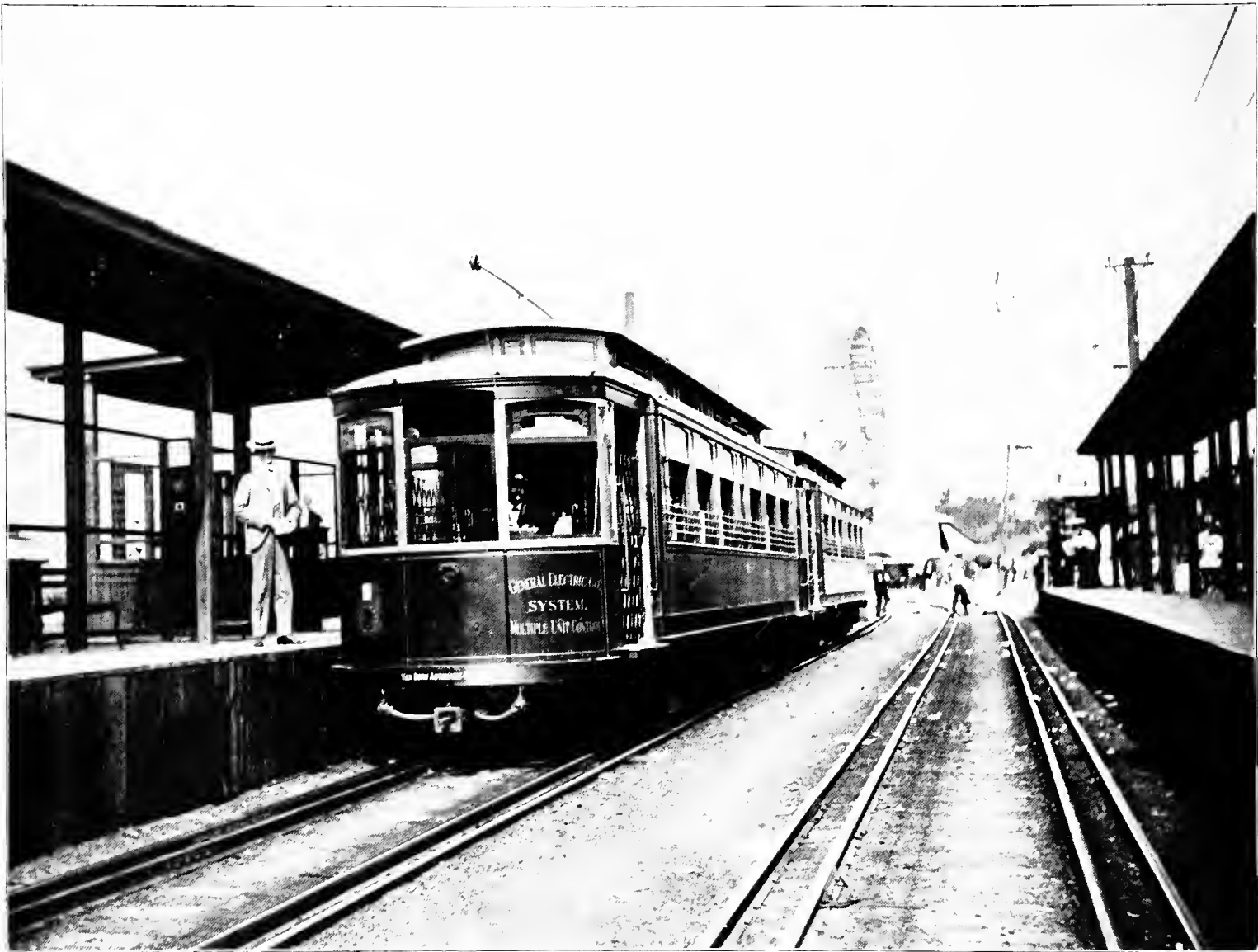
QUEEN VICTORIA'S JUBILEE PRESENTS.

King Edward's interest in the World's Fair was clearly shown when he authorized the exhibition of the Jubilee presents of his lamented mother. Among them are a silver casket from the Island of Trinidad; a basket of satin wood, highly decorated with gold flowers, from Jamaica; a tiger skull from India, mounted in gold; a hanging lamp in chased bronze, from one of the small states of India; two huge ivory tusks set as vases and decorated in gold, supported by two elephants' heads in black ebony and having between them an image of Lukshire, the Goddess of Prosperity, from the Maharajah of Travancore. The collection is valued at over \$5,000,000, and was sent over under a strong guard of English detectives, who will remain on guard during the Exposition. These treasures are displayed to the public in the Hall of Congresses, and form one of the most interesting features of the Exposition.



QUEEN VICTORIA'S JUBILEE GIFTS.

All during the period of the World's Fair a stream of visitors has found its way to the long, large room in the Hall of Congresses where the jubilee gifts of Queen Victoria from her loyal subjects have been on display. - They have been the means of teaching history and geography to thousands who might otherwise have had but a vague idea of the vastness of the British Empire. The accompanying view serves to show the manner of installation rather than to convey any idea of the richness and beauty of the gifts themselves. The jewels and other rare articles were given to the late Queen upon the celebration of the fiftieth anniversary of her accession to the throne of the British Empire, and represent the finest workmanship of the many parts of the world in which British Colonies have been established and developed. The first three cases on the left and two on the right contain saddles and trappings presented to King Edward, the Queen's gifts occupying those beyond. The gifts embrace a number of beautiful caskets containing addresses from her subjects, round cases containing other parchment addresses, vases and ornaments of many kinds in gold, silver, ivory and jewels.



TRANSPORTATION AT THE FAIR—INTRAMURAL RAILROAD.

The enormous area of the Exposition grounds is to some extent obliterated by the excellent intramural service. The cars are large and commodious, the very perfection of city street cars, which they resemble in all respects but one. They have no steps leading down from the front and rear platforms. The place of the steps is supplied by station platforms that are on a level with the floor of the car. Stops are made for passengers only at these stations, which are so located as to minimize the walking of the visitor who is bound for any important exhibit in the remote part of the grounds. The Intramural road is a double-track electric line, largely on the level ground. In some places it passes through deep cuts that are almost tunnels and again it is virtually an elevated road, running over large stretches of trestle. The stations are numbered from 1 to 17, beginning at the west side and ending at the east side of the Plaza of St. Louis. The ride, for which the charge is ten cents, is seven miles long, and the stations, after one has passed the heart of the Exposition, are close to the Administration building, the Stadium, the Model Indian School and the outside Anthropological exhibit, the Philippines, the Agricultural group, the Art Galleries, the Plateau of the States and the Government Pavilion.



TRANSPORTATION AT THE FAIR—ELECTRIC LAUNCH AND GONDOLA.

In the decorative scheme of the World's Fair, water plays an important part. The lagoons, encircling two of the most beautiful buildings, form a continuous water-way a mile and a half in length, and the Grand Basin is a broad, beautiful lake, a quivering mirror of stately columns and dappled sky. At the foot of Cascade Hill the surface is broken by four geysers the central jets of which send a stream of water a hundred feet high that breaks into a shower of mist as it descends. There are but two ways of seeing the central cascade and enjoying the geyser spray. The conveyances are electric launches and gondolas; the latter were brought from Venice and the gondoliers came with them. As the swarthy Italians stand on the stern of the graceful crafts, dipping the long slender oar to the measure of some southern love song, the sight is a most charming one. This sight can be enjoyed best from a seat in one of the delightful launches. The launch holds thirty passengers and the fare is a quarter of a dollar. The gondola fee is double that sum, and the boat accommodates but twelve. At frequent intervals the lagoon is spanned by artistic bridges the under surface of which forms an excellent sounding-board for the singer.



TRANSPORTATION AT THE FAIR—THE AUTOMOBILE.

The first means of locomotion that greets the new-comer at any of the prominent entrances to the World's Fair is the great lumbering automobile, the best type of storage battery motor carriage now in use. This is the machine that, in all probability, will occupy a place at the great International Exposition of 1950, in the historic automobile exhibit, alongside of the 1830 pattern of steam engines, to show the crude beginning of a great invention. Clumsy as the motor car of today is, yet it is a valuable means of transportation, and especially valuable to the visitor on his first day at the Fair. Each machine is operated by a chauffeur who is a living guide-book and who takes delight in giving of his store of information. The ride is four miles in length, around all the great exhibit palaces, through the foreign section, past the most beautiful floral displays and around the Grand Basin. The guide points out, one after another, the buildings, statues and gardens, and has many amusing and interesting things to tell about the specially important or novel exhibits inside the buildings. A visit to the Exposition could not begin more profitably than by a tour on the automobile.



TRANSPORTATION AT THE FAIR—THE ROLLER CHAIR.

For the visitor who wishes to rest and at the same time see the splendid pictures of the World's Fair there are many facilities for locomotion, such as the Intramural railroad, the launches and goodolas, the burros and little electric road through the Mining Gulch. For him who must rest, and yet has no time to lose from the exhibits within the buildings, but one means of transportation is provided. There is need of but one. This is the roller chair. The fee for chair and propeller is sixty cents an hour, although the chairs may be rented without the guide at a lower rate, in which case a deposit for the safe return of the chair must be left with the man from whose stand it is taken. The chair is returnable to any stand in the grounds, where the deposit is refunded. Many husbands, fathers and lovers avail themselves of the opportunity of pushing a chair in which a frail or loved one is taking a much needed rest. For solid comfort there is nothing to be compared with a great luxurious chair, propelled by a vigorous college youth, who knows not only all the buildings but all the exhibits and is never so happy as when he is dispensing information. Many of the chair guides are college students off for a vacation.



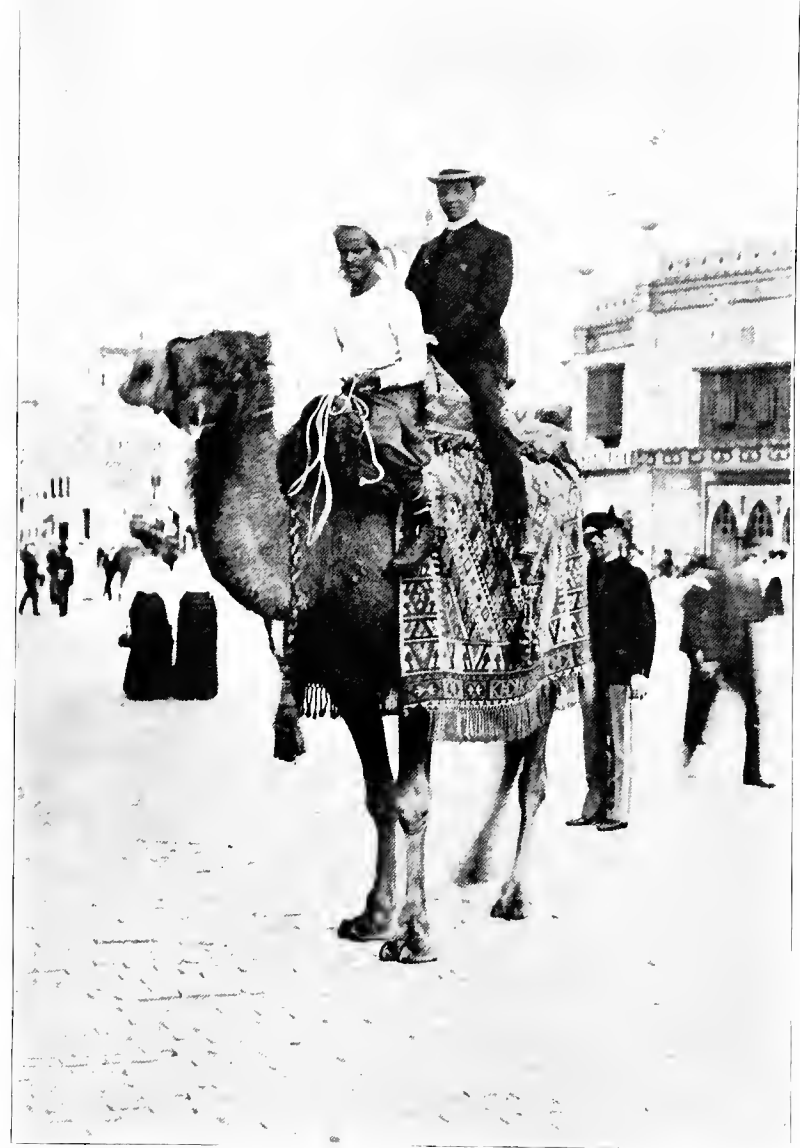
TRANSPORTATION AT THE FAIR—THE ZEBU CARRIAGE.

The god Bacchus delighted in a carriage drawn by tigers, and the venerable goddess of the earth rode in a coach of state that was attached to a pair of splendid lions. Venus was carried through the air by cooing doves and Juno had handsome peacocks instead of horses. All the deities and their favorite animals are relegated to the dim and uninteresting past by the wonders to be seen on the Pike at the World's Fair. Every method of transportation that ever was heard of may be enjoyed by the visitor. Every style of conveyance is to be seen, from Irish jaunting cars to gorgeous Oriental equipages. The latter are to the western world the most interesting, because they are so utterly unlike anything with which we are familiar. Their shape and decorations are characteristic of the Orient, and the power that is used to propel them is more wonderful than electricity or gasoline, the sources of energy that are striving to replace the horse in the Occident. The least familiar of the eastern beasts of burden is perhaps the sacred ox, better known as the zebu. In the Hagenbeck animal circus there are three kinds of zebu, the white, the brown and the black. All of them are good trotters and their strength is phenomenal.



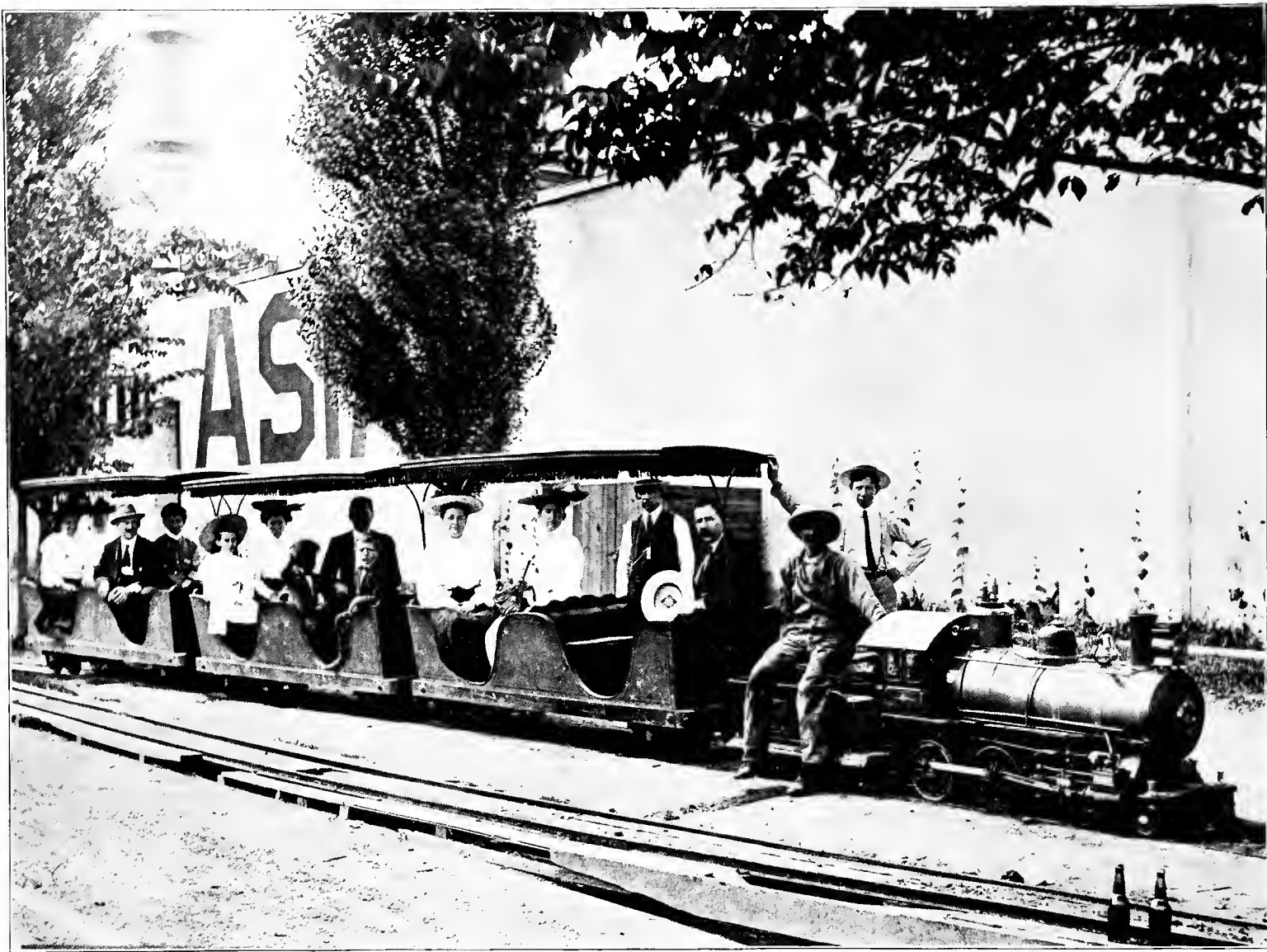
THE JINRIKISHA.

There are many means of transportation within the World's Fair grounds, each one having its special advantages; but the most romantic and picturesque of them all is the jinrikisha. It is romantic for the reason that everything in Japan is romantic. Just what that reason is, no one can exactly explain. The quaint little two-wheel cart with its comfortable seat and its leather top, that is invariably put back so as not to interfere with the more picturesque parasol, is suggestive of the glorious landscape, the ever-blooming flowers and all the other charming features of the Mikado's country.



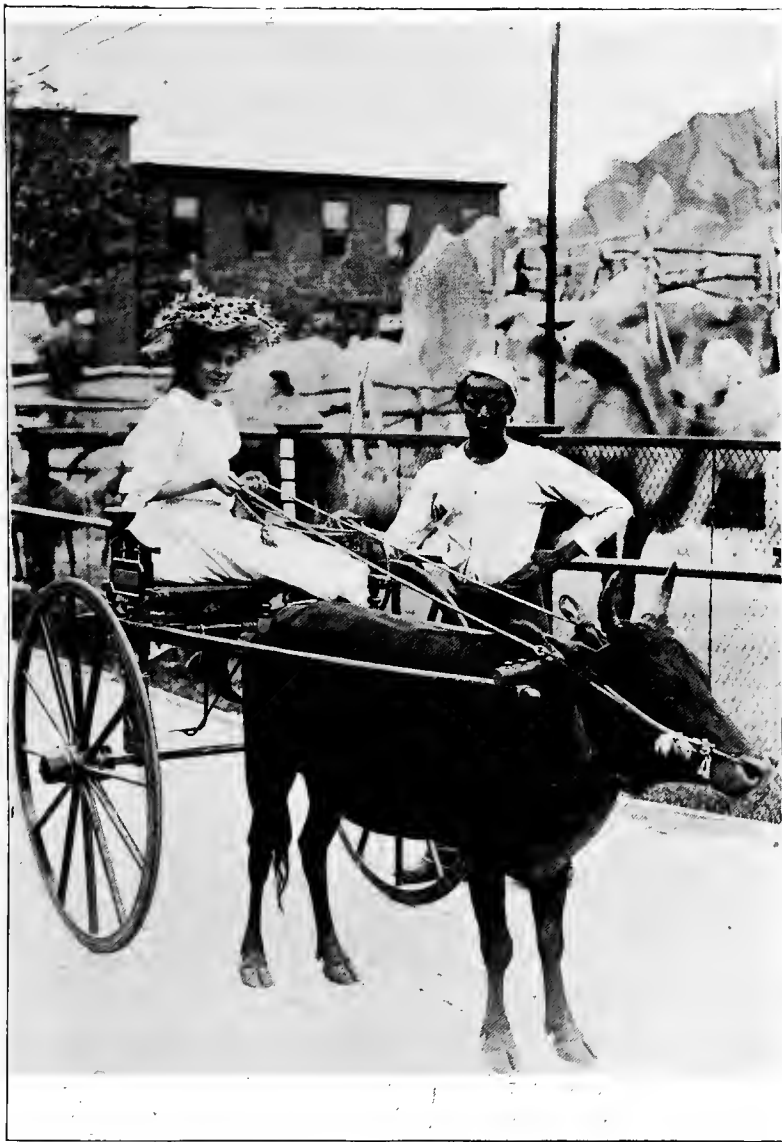
CAMEL RIDING.

The Pike without camels would be no Pike at all. All the other attractions aid in making a street of such amusements as were never before assembled in one place; but the camel adds the real festive touch. The people of the Orient are the ones who understand best the art of entertaining, and the camel is the most familiar type of the southern Asiatic countries. The animal in the illustration is not merely a camel. He has the distinction of being the largest camel in the world. His height is more than eight feet and in a race he can easily outstrip all the other camels on the Pike,



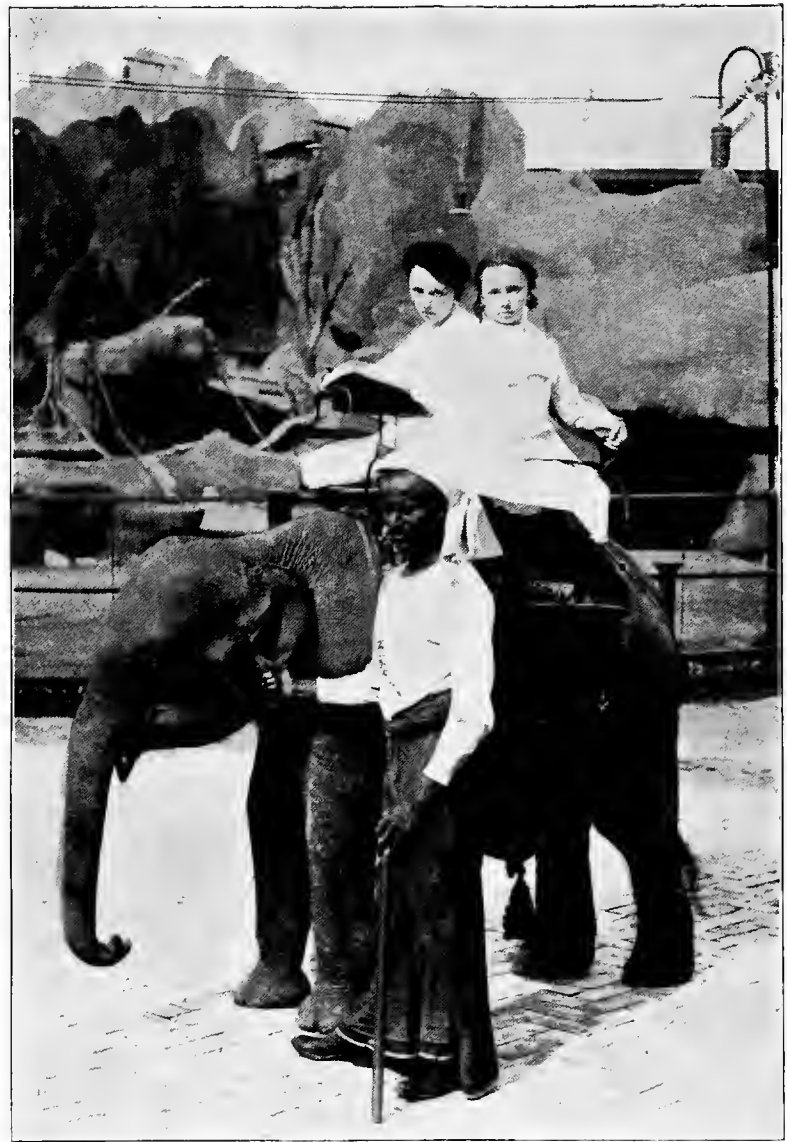
TRANSPORTATION AT THE FAIR—MINIATURE RAILROAD.

Only a century ago, steam was considered the most wonderful motive power in the world. Indeed it was believed that nothing would ever be discovered that could take the place of steam or be comparable to it as a means of transmuting energy into motion. To-day the potent vapor is often replaced by a more potent and far more mysterious means of power, electricity. Perhaps in another century our descendants will have discarded both steam and electricity and will be using nothing but radium. In the World's Fair grounds all conveyances use either electricity or muscular strength except the Miniature railway. It is a real steam railroad system, the engines being constructed exactly as the great ones in the Palace of Transportation are. The mechanism is perfect, the fuel is coal, and each engine has a regular engineer. The trains often carry as many as thirty passengers, and they are not all children by any means. The miniature roads are in several parts of the grounds. The first one that was put in operation runs the length of the Pike, although it is not inside the Street of Concessions. It is beside the granitoid walk on Lindell Boulevard, and it is a mile long. Another one is on the Olympian Way, running from Skinker Road to the Model Indian School. The third serves the Philippine reservation, on the side nearest the Palace of Agriculture.



ZEBU RACING CART.

Among the many attractions of the great trained animal circus none is more interesting or amusing to the children than a ride in the zebu cart. The zebu, more commonly known as the sacred ox, is an animal possessing the best qualities of the horse and the cow. Its harness is exceedingly simple, consisting of a yoke and a ring through the nose, to which the lines are attached. In India the zebu is bred for racing purposes; but the races are a part of the most sacred religious ceremonies, and the Hindoo members of the circus refuse to participate in the races at the World's Fair, considering such use of the zebu as sacrilege of the worst form.



TRAINED ELEPHANT.

Another amusement that appeals especially to the little girls is riding on the back of one of the many Hagenbeck elephants. In the Orient the elephant and the camel are the chief beasts of burden, and of the two the elephant is much the easier to ride. His gait is more steady, and the Indian howdah or elephant saddle resembles a great easy chair rather than a saddle. The majority of the elephants that perform such marvelous tricks and are such docile carriers of timid little maidens, were absolutely wild and untrained when the World's Fair opened. Yet they are the most teachable of all animals, yielding to training more readily even than does the dog or the horse.



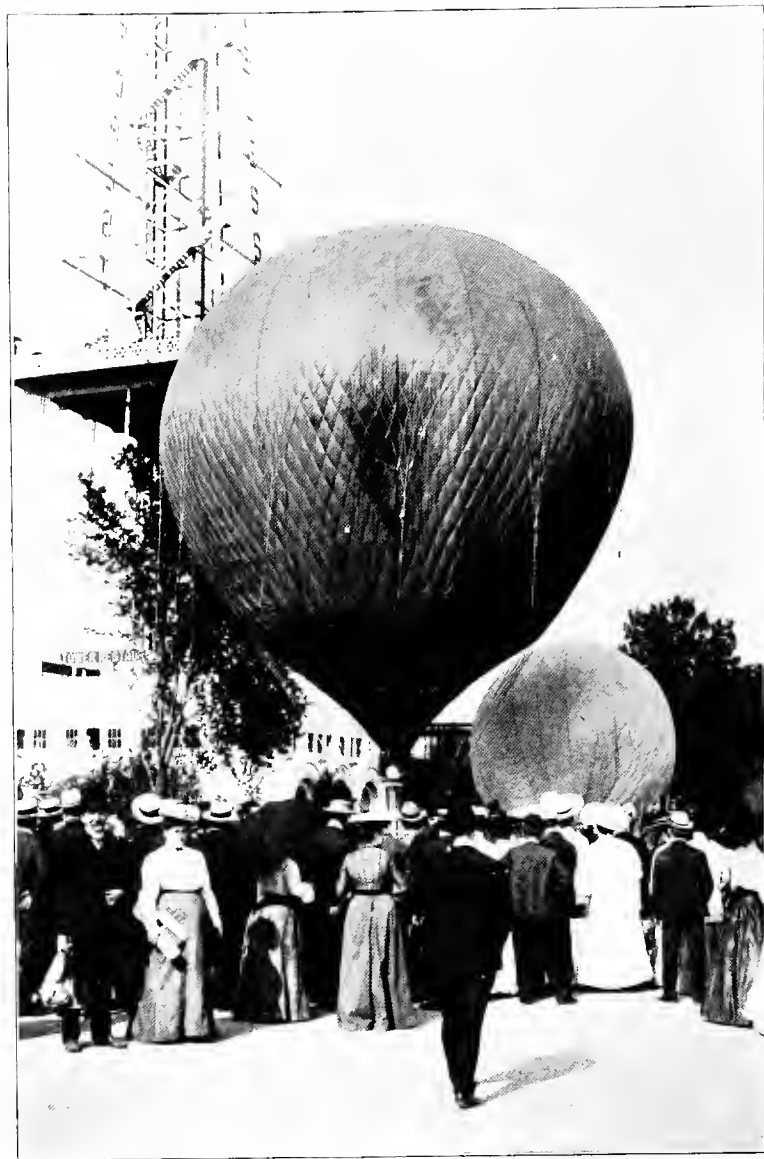
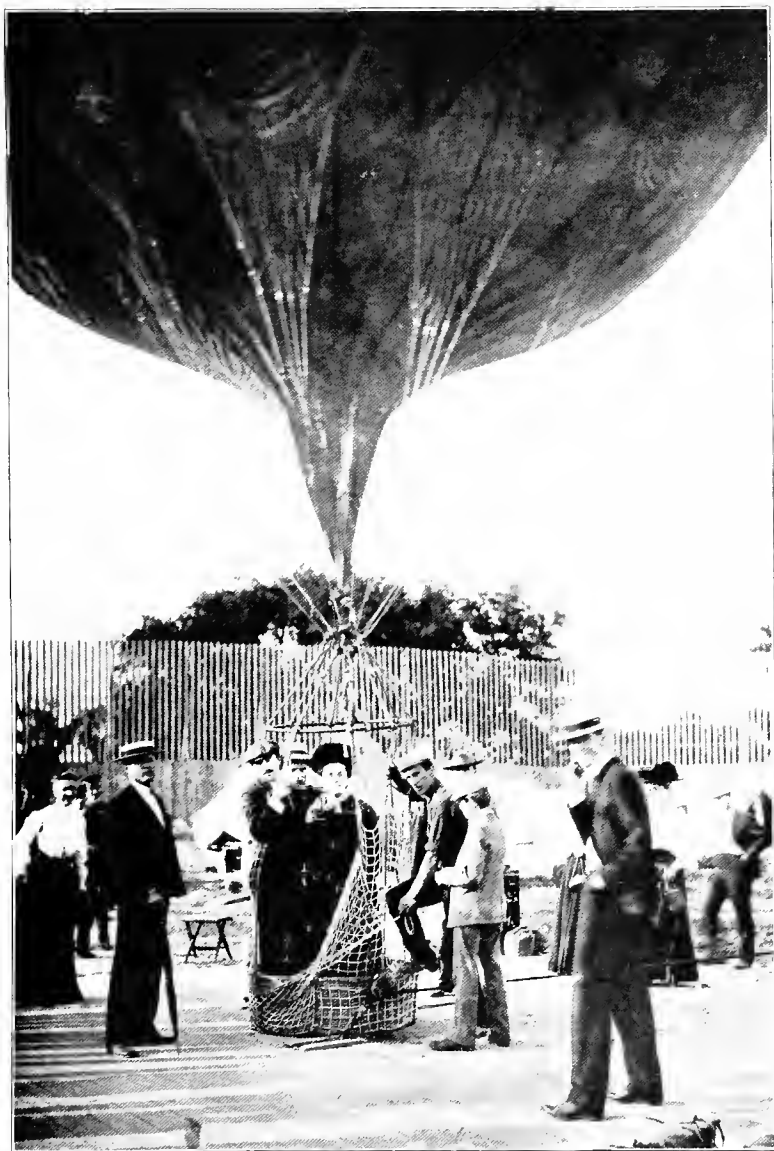
TRANSPORTATION AT THE FAIR—BURROS IN THE MINING GULCH.

The sight at the end of the Gulch, across from the charming classic Fish Pavilion, is one of the most amusing and interesting ones to be seen in the entire Exposition. Here an assemblage of donkeys seems to be holding a solemn conference. They are staid, pompous little beasts, with an air of impressive self importance; but they are gentle and sturdy for all that. It is when the children come that the real sport begins. There are but thirty-six of the burros and on Mondays, when the children are admitted to the Fair grounds free of charge, the demand for donkeys could scarcely be supplied by ten times the number. The trip that is taken by the passenger is through the Gulch and it is a mile long. It is eminently fitting that World's Fair visitors should be able to go through the mining region on Colorado burros. No western mining camp would be complete without these faithful little animals. The fee for the trip is fifteen cents, and it is not children only who take the ride by any means. In fact, the demand for burros, on all but children's day, is largely by grown men and women. The little people are especially interested in the youngest burros on the ground. These are two fine little donkeys that were born since the opening of the Exposition.



TRANSPORTATION AT THE FAIR—NOT RAPID TRANSIT.

In noting the methods of transportation at the World's Fair we must not forget the turtles. The cunning hand of the animal trainer has provided the most curious mount in the world for children. A bridle and bit fastened in the mouth of the giant tortoise, makes him an obedient animal under the guiding fingers of a child seated on his monster shell. These strangest of all rides are frequently enjoyed by the grandchildren of Carl Hagenbeck on the spacious lawn in front of his residence at Hamburg. Although as slow as the tortoise of Æsop's fables in running his race, the unwieldy animal is sure footed enough to make this childish pleasure without danger to the merest baby. Losing the saddle from the back of a tortoise is nothing more than a sprawl from a height that cannot injure the innocent rider. Mr. Hagenbeck has brought some of his famous riding turtles to the World's Fair. These tortoises weigh about 350 pounds each and measure from five to six feet across their shells.



TRANSPORTATION AT THE FAIR—AERONAUTICS AT THE FAIR.

A feature of the World's Fair is the great number of balloons and notable experiments with airships. The huge captive balloon is nearly always a conspicuous spot in the sky above the western part of the Exposition, having its station in the Aerial Concourse. On still days the number of passengers going by balloon to a lofty height is as many as the ship can carry, while many go away disappointed in not being able to take the novel ride. The picture on the left shows the basket and a part of the captive balloon. On Liberal Arts day a balloon race for \$5,000 was a part of the program. Two balloons entered the race, both of which are seen in the picture on the right. The conditions of the race were that the aeronaut landing nearest the Washington monument in Washington, D. C., should have the prize. It happened that a southeast wind prevailed on the day of the start and the balloons were borne slowly to the northwest, both landing farther from the monument than when starting. For this reason another start was decided upon at a later date and the prize was not awarded.



THE BRIDGE OF SPAIN.

The Bridge of Spain, a copy of the famous bridge over the Pasig River at Manila, forms an appropriate and impressive entrance to the Philippine Exposition within the greater Exposition. This viaduct has all the appearance of solidity of a real structure of masonry, and looks weather-worn enough to have come down through the centuries that have elapsed since the Spaniards built it and the Walled City, a reproduction of which is seen at the further end of the bridge. At the right, as one crosses the bridge, is seen the picturesque village of the Moros, and at the left the Visayan Village. The point of Arrowhead Lake is crossed by the stately bridge. Within the Walled City is a war museum furnished by the United States Army and the Philippine Constabulary, wherein are shown weapons and implements used by invader and defender. The primitive but often effective weapons of the savage are shown side by side with those of the American and the European. The Philippine Exposition occupies forty-seven acres of rolling ground, and includes a hundred buildings, ranging from a Negrito hut to a reproduction of a Spanish cathedral. The savage tribes form less than one-seventh of the population of the islands.



PHILIPPINE CONSTABULARY BAND.

There are many excellent bands at the World's Fair. Indeed the music is one of the chief features; but the most interesting of all the bands is the one that comes from the Philippines with the Constabulary. Of the work of this band, the great Sousa said: "I am simply amazed. I have rarely heard such playing." No one who has listened to one of the two daily concerts in the Philippine band pavilion will question the statement that the little brown men are natural musicians and capable of the highest training. Their present leader is Lieutenant Loving, an American negro, a native of St. Paul and a graduate of the New England Conservatory of Music. At the outbreak of the war, he was in charge of the 48th regiment Volunteers' band and was with his regiment through the war in the Philippines. Later he collected a native band from among the musicians who had been connected with the various Spanish regiment bands, and by careful and intelligent training has made this the best band in the Islands. Moreover, it is one of the best military bands belonging to the American military forces. The Constabulary is not a part of the regular army, but it is under orders from the Civil government of the Philippines.



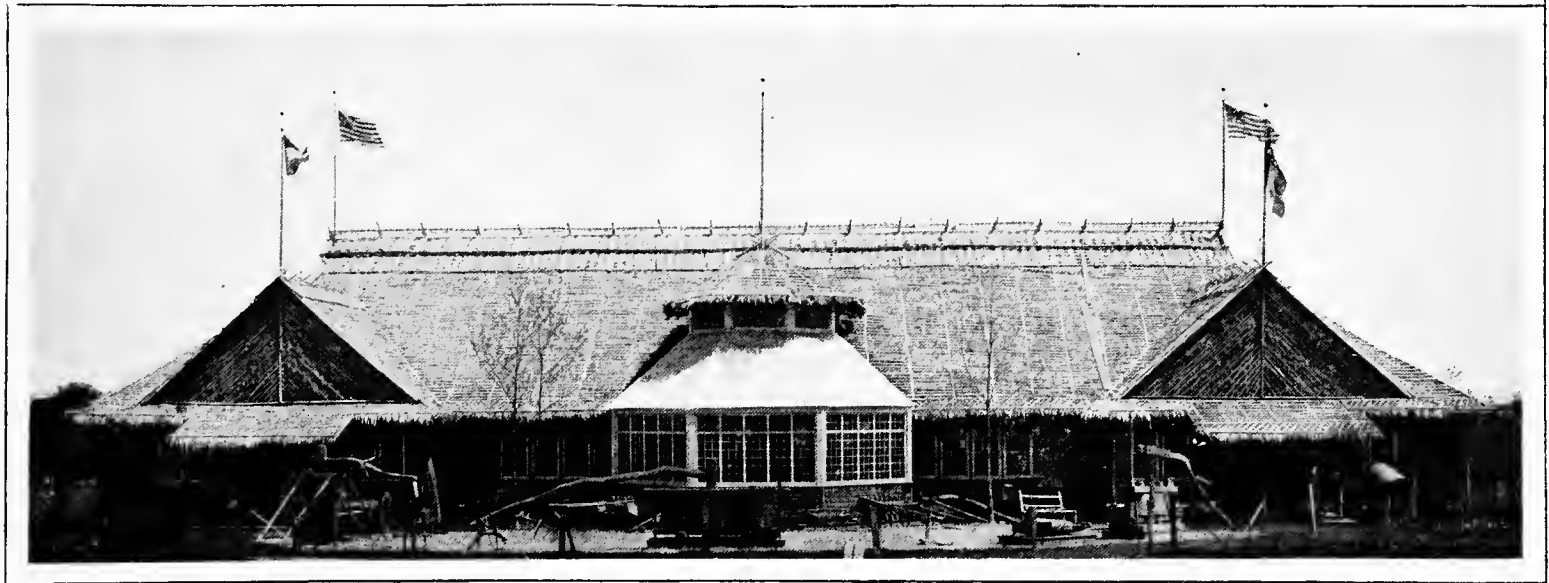
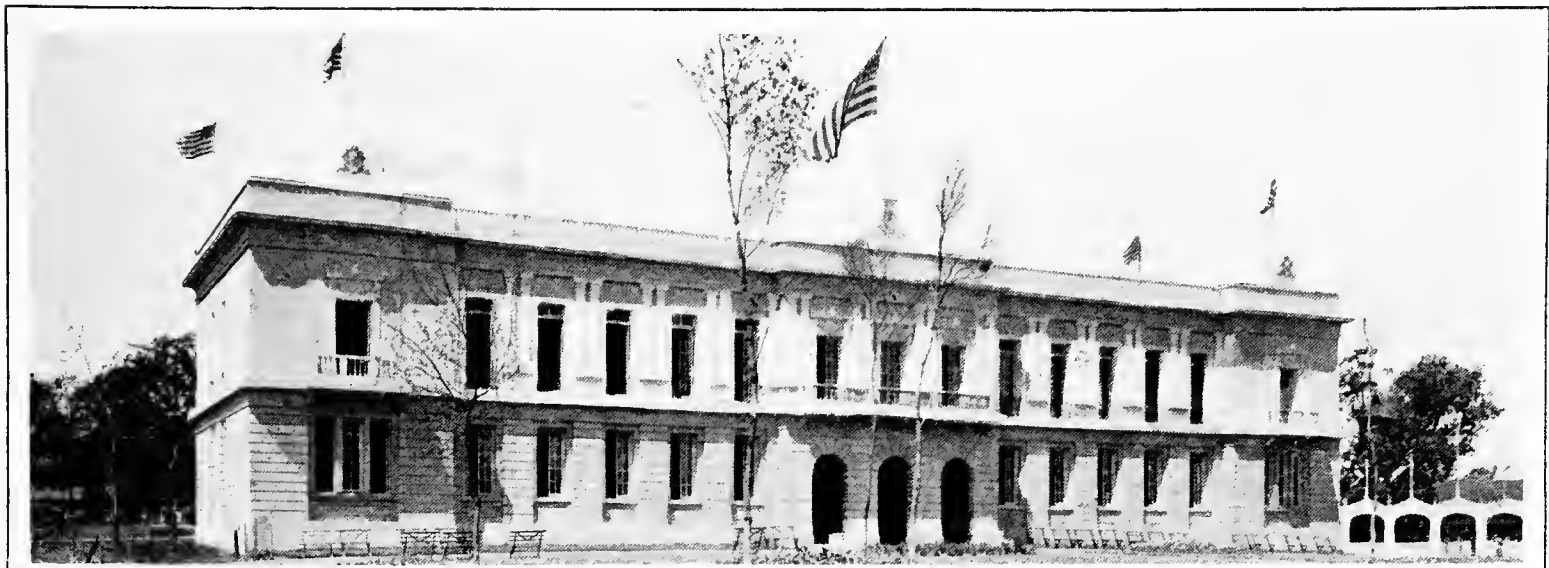
PHILIPPINE CONSTABULARY IN CALISTHENIC DRILL.

Forming a part of the regular practice of the Philippine Constabulary is the daily Calisthenic drill performed on the parade grounds in the Philippine Reservation each day. The Butts Manual is used and the men go through the maneuvers with the precision that comes from constant training. During these exercises large crowds of spectators gather about the campus. There are 1,000 Philippine soldiers at the World's Fair and the Constabulary ranks in popularity with their countrymen, the Scouts. The Constabulary organization is similar to that of rural police. They are uniformed and disciplined as United States Soldiers, but their duties are different. The calisthenics afford them opportunity for exercise and development during their camp confinement and the men take a great deal of interest in the drills, they being an innovation since their arrival in America.



PHILIPPINE FISH AND GAME PAVILION.

On the shore of Arrowhead Lake, a little distance from the historic bridge of Spain, stands the Philippine Fish and Game Pavilion. Like many of the other buildings within the Philippine Reservation, it is constructed of bamboo and nipa. In construction and general plan it represents the larger and better houses of the Moros, the fishermen of the islands. The pavilion is filled with a rare and valuable collection of mounted animals, birds and reptiles, shell fish and other fish in alcohol, and a complete representation of all the contrivances used in fishing. The ceiling is draped with various kinds of nets, and there are several models of the type of fish trap in use in the Philippines. One of the real traps is installed in the water of Arrowhead Lake. It is of bamboo and consists of a long run and a succession of three converging enclosures with narrow outlets toward the trap at the remote end. The contrivance seems exceedingly simple, yet it is a labyrinth from which a fish could not escape. Among the mounted specimens of crocodiles and sea turtles is the skin of a python 26 feet long. A jar is filled with what looks like the most delicate alabaster carving. It is the nest of the sea spider.



ADMINISTRATION AND AGRICULTURAL BUILDINGS.

The upper picture represents the Administration building in the Philippine Reservation, facing on the Plaza Santa Cruz, opposite the Manila Cathedral. The Philippine Exposition Board has its offices in the upper story, and the lower floor is largely occupied by an exhibition of native art that is nothing short of wonderful. It serves to show most impressively that the Filipinos have developed an art of their own, even though traces of the Spanish influence are visible. The most conspicuous painting here is the great allegorical picture by Hidalgo. There are also creditable pieces of statuary, and beautiful specimens of woodwork. The lower illustration shows the Agricultural building, near the corner of the Plaza, housing one of the most interesting and instructive exhibits in the reservation. The central conservatory is devoted to Philippine orchids growing in rich profusion, and the main portion of the interior is occupied by a comprehensive exhibit of the products of the islands, together with the implements used in cultivating the crops. Outside, in front of the building, are seen some cleverly made, if crude, cane-mills and other agricultural machinery.



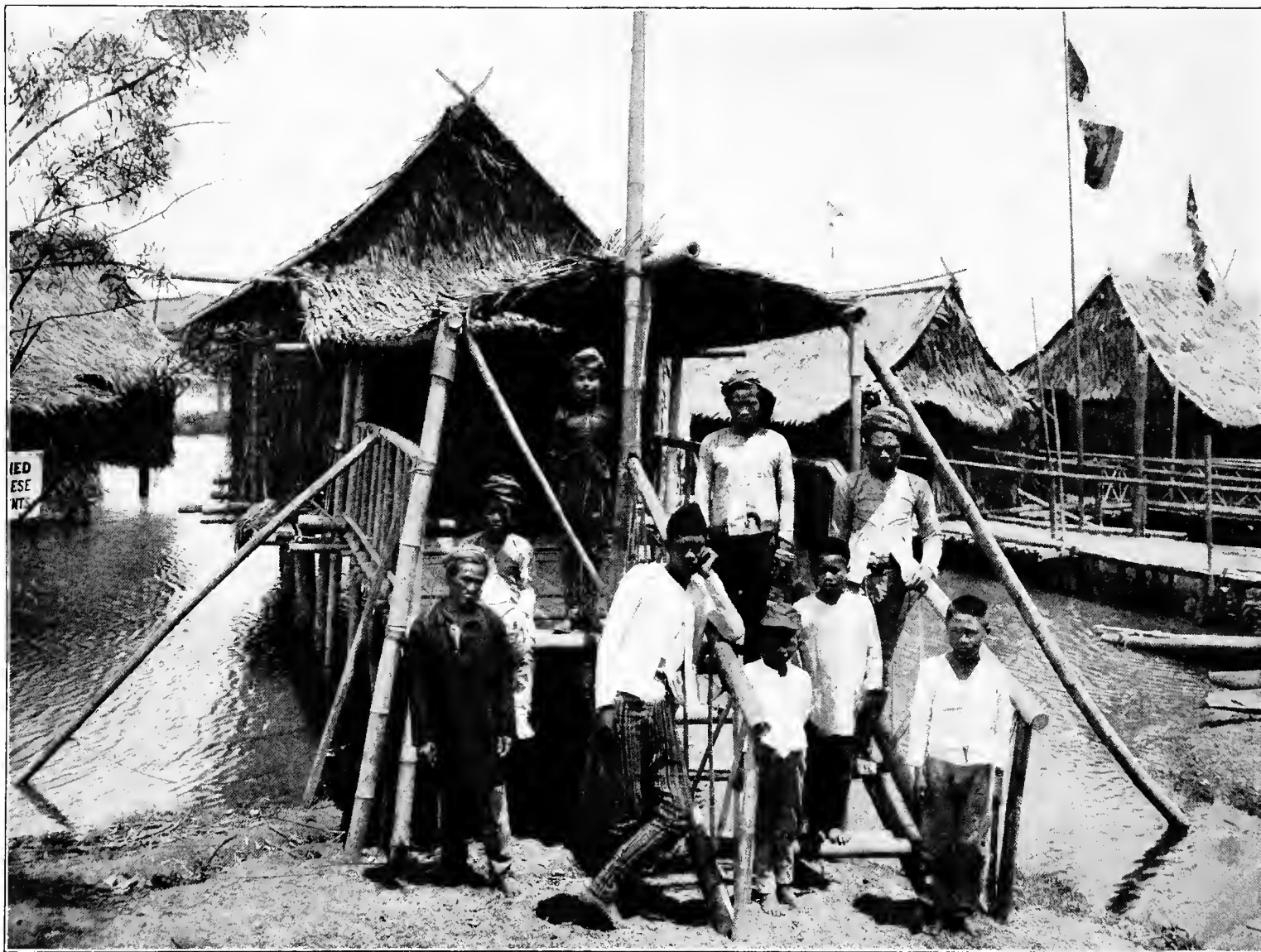
SAMAL MOROS IN PHILIPPINES.

Five widely different classes of Philippine natives are to be seen at the World's Fair. These range in the scale of civilization and intelligence from the Negritos, who are so primitive that they have no fixed habitation, to the Visayans whose culture is equal to that of the finest classes of Americans. Between these and the class next below them there is a wide gulf. The Visayans are Christians, having been converted by the Spanish Catholic missionaries many years ago. The Moros, who rank next to them in intelligence, are Mohammedans and are truly piratical in instinct. They are from the island of Mindanao, the largest of all the Philippine islands, and for centuries they lived by preying upon the natives of the other islands. As late as the beginning of the 19th century, a band of these fierce Mussulmans attacked the city of Manila. They are fearless fighters, and many of them are religious fanatics. The clothing for the men consists of long, very tight trousers, gayly colored jackets, sashes and twisted turbans. They have been staunch friends of the Americans ever since the close of the Spanish war and have undertaken many campaigns against the enemies of America on their own responsibility,



ARROWHEAD LAKE, LOOKING WEST FROM THE BRIDGE OF SPAIN.

The main approach to the Philippine Reservation is by way of the Bridge of Spain, a noble viaduct crossing Arrowhead Lake at its angle. Toward the east lies the Visayan village. Toward the west, or at the right as one approaches, is the Moro village, composed of the dwellings of two distinct tribes. The Samal Moros build their houses over the water, while the Lanao Moros, who come from the inland country, cling to the land. At home they build some of their houses in the trees, and one of these queer lodgings is to be seen within the reservation, in the court of the Ethnology building. Between the Samal and the Lanao Moros there is fierce enmity, and they are carefully separated. The Samal Moros are expert in metal work and in weaving, but they are chiefly distinguished as fishermen, pearl-divers and rovers of the seas. By instinct, and until lately in practice, they are pirates. But they have from the first been friends of the Americans, and valuable allies. A number of them are enlisted in the Philippine Constabulary, where, in deference to their Mohammedan belief, they are not required to wear hats or caps.



SAMAL MOROS.

These interesting people—sea-rovers, pearl-divers and fishermen—occupy a space on the shores of Arrowhead Lake, living in houses of bamboo, picturesquely built over the water. Here they carry on many of their regular occupations, and they exhibit their native dances and play their own music on curious, crude instruments. A throng of visitors always collects to watch the little fellows dive for coins thrown into the water. These people are considered the most intelligent of the inhabitants of Mindanao. Their village is ruled by a Datto, who at home is a Prime Minister, and who, like all of the Samal Moros, is a firm friend of the Americans. It is in this village that the frenzied “mori-mori” dance is given by two warriors who charge at each other with deadly spears. The Moros are Mohammedans, and their prejudice against wearing hats and against eating meat is respected by the American officers, under whom some of them serve in the Constabulary.



DANCE OF THE IGORROTES, PHILIPPINE EXHIBIT.

Of the seven and a half millions of people in the Philippine Islands, less than 650,000 are savages, and the warriors shown in this picture are as strange a sight in Manila as in St. Louis or New York. In the Igorrote village at the Exposition there are more than a hundred spirit-worshiping barbarians, representing three tribes, Bontocs, Suyocs and Tinguianes. Tattooing is common with these people, the men employing it to show their record of lives taken, the women to enhance their charms. The tribal dances are one of the attractions of the Fair, and few visitors go away without seeing the dance of these Bontoc Igorrotes. The strong, lithe, graceful savages move in a circular path, forming a crescent as they keep in close file, and as they dance in unison they keep up a perfectly rhythmic beating on their native tom-toms, each man carrying one. With any more attire than they employ, the beauty of their supple limbs and of their transparent copper-brown skins would be hidden. The odd little hats on their heads are only for use as pockets in which to carry tobacco and other small personal belongings. In these dances the women also take part, but they keep near the center of the circle and hold their arms outstretched.



MOROS AND THEIR HOUSES.

About a hundred of the Moros are at the Exposition, all encamped on the shores of Arrowhead Lake, toward the northwestern part of the Philippine Reservation. The two views here shown are both of the Samal Moros, who are sea-rovers and pirates. As pirates they have made a name for themselves, and once spread terror in the archipelago, but they are loyal to the United States, and some of their fierce warriors are doing good service in the Philippine Constabulary—where they eat no meat, being Mohammedans, and wear no hats for the same reason. This tribe is considered the most intelligent of the Island of Mindanao, their home, and their ruler lives in comparative luxury. They are a strong, capable people. It must be remembered, of course, that their representation at the Exposition is out of proportion to their numerical importance in the Philippines, where all the savage tribes combined make up less than one-seventh of the population. Their native boats are seen in numbers on the shores of the lake near their homes at the Fair; some of these craft being small and fashioned from a single log, while others are larger, the largest being a great pirate-junk. The two spearmen in the picture at the left are a part of the band who give the "frenzied Mori-Mori dance" for the visitor's entertainment.



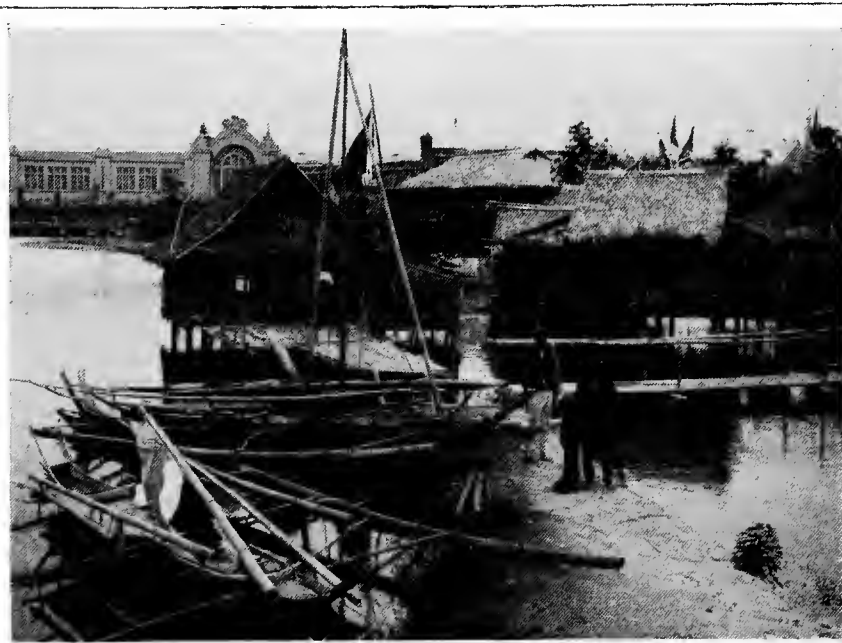
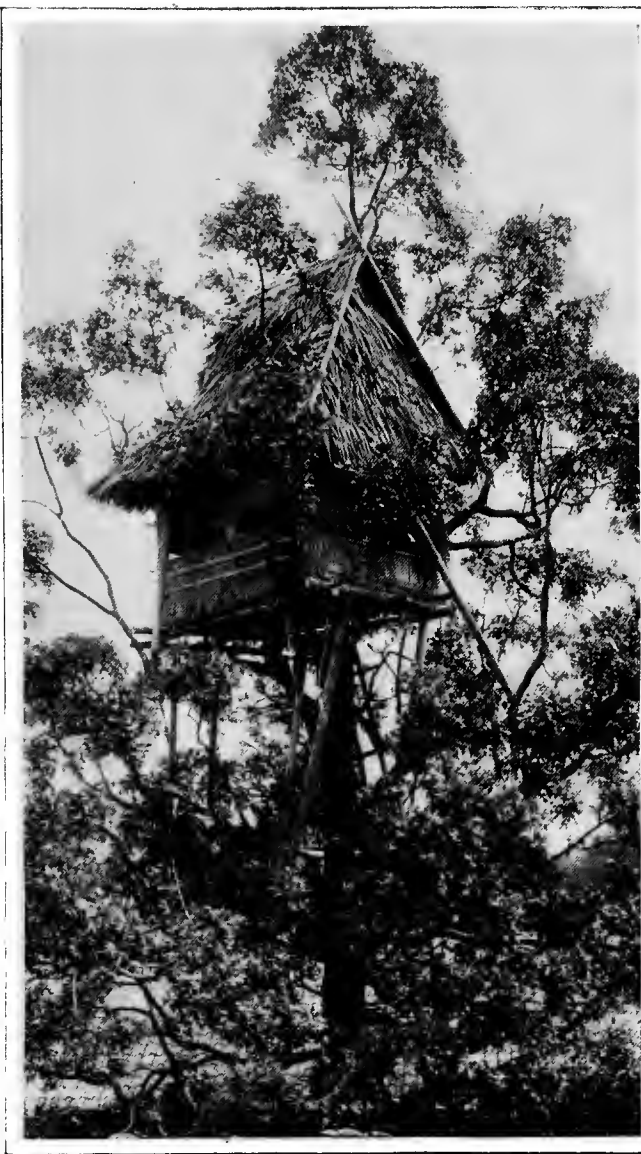
HOUSE OF TINGUIANES IN PHILIPPINE RESERVATION.

One of the conspicuous objects within the Igorrote village at the Fair is the house shown in the illustration, built of bamboo and thatched with nipa. The Tinguianes, who build such homes for themselves, come from the northern part of the Island of Luzon, and are famous for their expertness in bamboo work, in which they lead all the native tribes. Their houses are really very artistic and comfortable. The women of this tribe adorn themselves with bracelets and armlets, which, with maturer years, become painfully tight, causing the arms to swell, yet custom prevents the removal of the ornaments. These people are of Malay extraction. All of the savages in the Philippine Islands together form less than one-seventh of the population, and a savage is as strange a sight in Manila as in St. Louis, yet such is the attraction of the odd and the picturesque that the more conventional Filipinos arouse much less comment than their wild brethren.



HOUSES OF BONTOC IGORROTES.

Within the great Philippine Exposition, that is a part of the greater Louisiana Purchase Exposition, may be seen the homes of the natives, built by the natives themselves. There are three tribes within the Igorrote village—Bontocs, Suyocs and Tinguianes—more than a hundred persons in all. The Suyocs and Bontocs build rude houses of planks, thatched with straw. The family sleeps in incredibly close quarters. But the men, at least, live chiefly out of doors, so that houses with them are not necessarily homes. These people are of a high type, both intellectually and physically, and capable of ready civilization. The men seen at the Exposition are magnificent specimens, lithe, copper-colored fellows, supple, quick, full of endurance and vigor. The Bontocs are head-hunters at home, and Antonio, their chief, has a number of heads to his credit, yet he is a very amiable man. Within a stone enclosure in the village, tribal court is held, and offenders are sentenced to jail, where they remain without guard.



TREE-DWELLING MOROS, SAMAL MOROS, AND IGORROTE WEAVERS.

At the left of the picture is shown one of the houses of the tree-dwelling Moros from the interior of Mindanao Island. It is located in a tree in the court of the Ethnology Building in the Philippine Exhibit, and stands out most picturesquely from its elevation of about thirty feet. The approach to it is by means of a bamboo ladder, and the whole structure is ingeniously lashed in place. Small as it appears, five persons find in it a safe refuge from enemies. At the upper right of the picture is shown a view of the Samal Moros, or sea-gypsies. Their houses at the Exposition are built as at home, on bamboo piles in the water, and their boats are of their own construction. These people are famous pearl divers and bold pirates. For centuries they were the terror of natives and Europeans in the Philippine Islands, and it was not many years ago that they ventured into the Bay of Manila with hostile intent. Their religion is Mohammedan, and they are ruled by a chief who lives in Oriental splendor. The third view, at the lower right of the picture, shows Suyoc Igorrote women engaged in weaving, on their ingenious hand-looms, the bright-colored cloth which goes into their garments. The men of this tribe are copper miners.



FILIPINO SULTANS AND DATTOS.

Royalty reigns at the ratio of one Sultan to every four subjects in the Moro village at the World's Fair. Here are six of the ruling monarchs and two Dattos, dignitaries of a lesser rank. The total population of the Moro community is not more than forty. There are but two classes. Those who are not members of royalty are the slaves in attendance upon the household. Just as the Negritos and Igorrotes represent the lower or savage classes, the Moros represent a peculiar type of Philippine life. The Samal Moros are dwellers on the water and the Lanao Moros live in trees. Both tribes are warlike and have caused Uncle Sam much annoyance in his effort to conquer them. The Samal Moros are great fishermen and live on the seas. Some of them have developed into noted pirates and the coast country has been pillaged by their roving bands. The tree dwellers are less designing, but more hostile. Cannibalism is practiced among them. When the Sultans and their attendants are dressed for occasions of state, as they were when the photograph was taken, they compose a setting that for color would do justice to a comic opera. Their costumes are fashioned of the flimsiest of silk and are draped about them without regard to fit.



AN AMERICAN SPORT ADOPTED BY THE FILIPINOS.

"Shooting the Chutes" was an amusement unknown to the children of the Philippines until they visited the Pike. Now it is the chief sport in the Samal Moro Village, a chute having been improvised by the placing of two pieces of timber against the Bamboo bridge spanning Arrowhead lake, their ends resting in the water twenty feet below. The edges of the boards have been smeared with grease to quicken the momentum of the craft, a large tray used at other times for the preparation of bread. Three of the children can occupy the boat at one time and the delight of their making the slide is expressed in shouts of merriment as the boat strikes the water with a splash and goes skimming over the lake. It is carried back to the bridge on the shoulders of the children and the experience is repeated many times during the day. Moro children are descendants of a sea-roving race and they almost live in the water. Their manner of dress does not prevent their enjoying a plunge whenever it is their wish, and visitors to the village frequently throw coins in the water to see the little fellows dive for them. "Shooting the Chutes" is now their principal pastime and the sport will be carried with them back to the Philippines,



MEXICAN INDIAN COPPER MAKER.

The illustration herewith connects the present with the remote past. The picture represents a part of the Indian copper reduction plant in the Mining Gulch, showing how the prehistoric Indian of Mexico smelted copper, fashioned it into useful forms and gave to it a color effect that is to this day a secret held by a single family. The young man is Maximilliano Maria Tobano, son of Jesus Tobano, the representatives in the male line of a family that has guarded the secret of coloring copper vessels for centuries. Maximilliano is seen at his work of hammering out a small copper dish. The Mexican Indians have a method of smelting copper that is very thorough, even though laborious and impractical for modern needs. The Indian crushes the ore with a hammer, concentrates it by a gravity process, washing the lighter particles from the copper-bearing parts, melts the concentrated mass in a charcoal fire kept alive by hand bellows, and finally brings forth an ingot of copper 99 per cent. pure, from which the copper vessels are made. These copper workers are from the Carrizo mine, in the State of Jalisco on the west coast of Mexico.



LOOKING DOWN THE PIKE.

The Pike is a street a mile long, solidly lined with amusements more varied, more elaborate and more costly than any previous exposition has ever contained. The broad interior street does not extend the entire length of the Pike, but turns south at the two ends, making wide entrances, which are supplemented by others at convenient points. Here, in this famous street, some fifty entertainments have been installed, at a total cost of several millions. Many of the structures can be fairly termed palatial. An army of attendants care for these exhibitions, and people from far and from near contribute to the entertainment. When night comes, and the exhibit palaces are closed, the throng is on the Pike. Everyone on the grounds, wherever else he goes, takes a stroll down the Pike, to see the life and motion and color and light, to hear the bands and listen to the ingenious gentlemen whose wits are sharpened in the competition for patronage, and whose vocal powers, assisted by megaphones, vie successfully with the brass bands. It is an inspiring spectacle—fifty or a hundred thousand people ceaselessly moving, the wise and the simple, the great and the humble, all pleased and happy, care-free and safe.



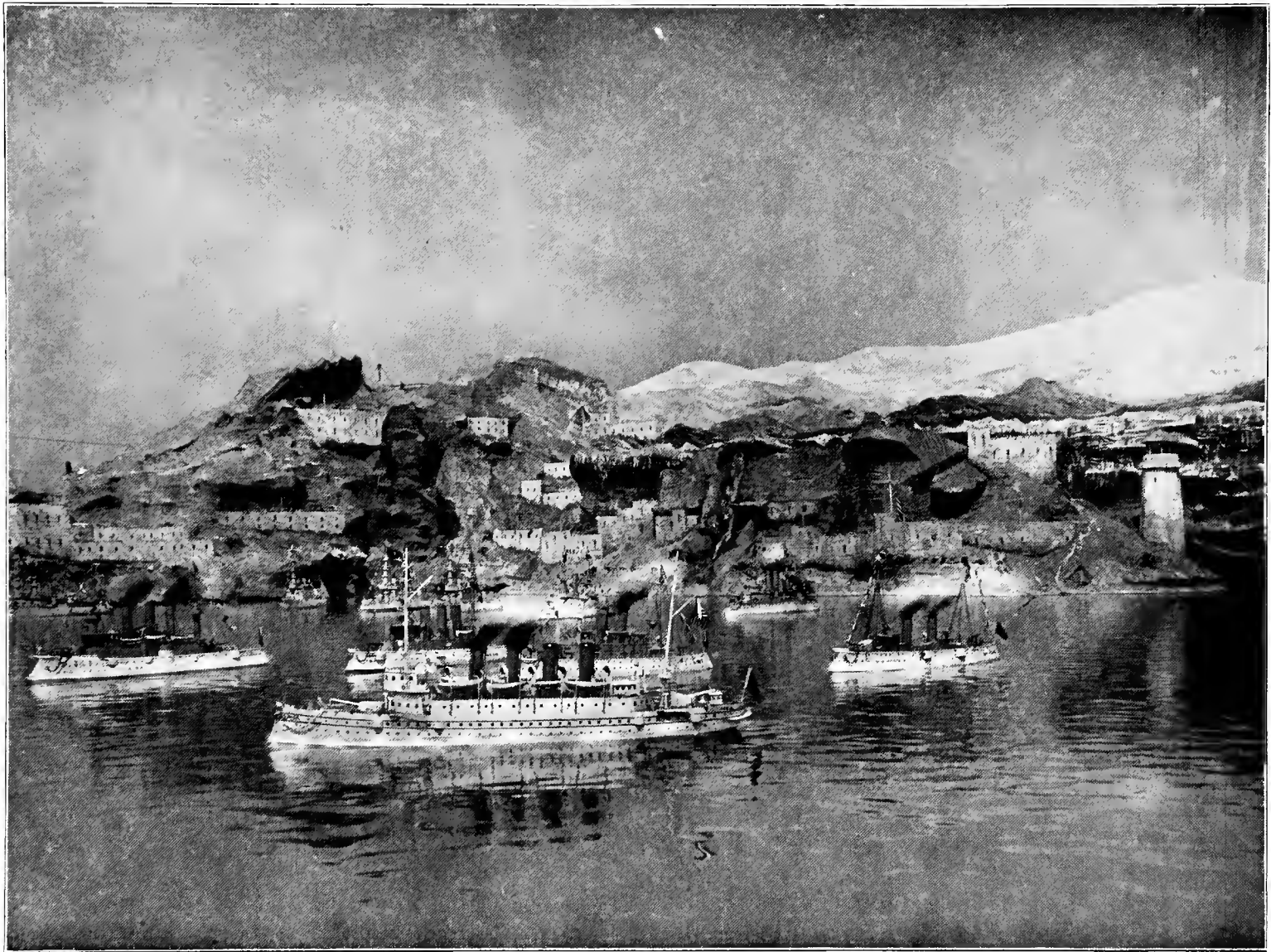
CREATION.

The big blue dome marks Creation, one of the elaborate exhibitions on the Pike. The visitor enters a boat that bears him gently away through a labyrinth of underground passages lined with clever scenery. When he disembarks, with a sense of having made a voyage, he finds himself in a roomy cavern where he is diverted by illusions in the form of living heads that seem to have no bodies to support them. He ascends a stairway and comes out upon a revolving platform. Water is before him, in a circular canal. Across the canal are scenes from remote parts of the world. On the water are live ducks and alluring boats. Something or everything is moving—one cannot be certain just what he sees. Down into the cavern the visitor goes again, and up a little stairway he comes, and then he finds himself in one of those very boats—a boat with a cellar stairway. Undoubtedly he is in motion now, but who ever saw a boat with a back staircase? When he has solved the puzzle to his individual satisfaction, he makes his way to the serious part of the exhibition. Seated in a comfortable auditorium, he sees unrolled before his eyes the really glorious pictures of creation as narrated in Genesis.



NEW YORK TO THE NORTH POLE.

New York to the North Pole is a meritorious exhibition west of the Palace of Transportation and south of Hale's Fire-Fighters. The scene opens with the familiar North River front of New York City, real water lapping the wharves. Boats ply back and forth, and the "Discoverer" lies at her mooring. As the sun sets, the lights of the city appear. Darkness succeeds, then the morning light comes, and the ship slips to the foreground to go out with the tide, and the city recedes, while the spectators follow the fortunes of the ship, which occupies the center of the stage to the close. The Battery and Castle Garden disappear from view as the ship begins her voyage; East River is seen, spanned by Brooklyn Bridge; Governor's Island is sighted and passed; Long Island is left in the distance, and the ship is out in the open sea, all alone save for an occasional coastwise schooner. As the North is approached, icebergs imprison the lonely ship, and the northern lights appear with fine effect. The dash for the pole is made, the farthest possible point is attained, and from a pinnacle of ice the Stars and Stripes are flung forth.



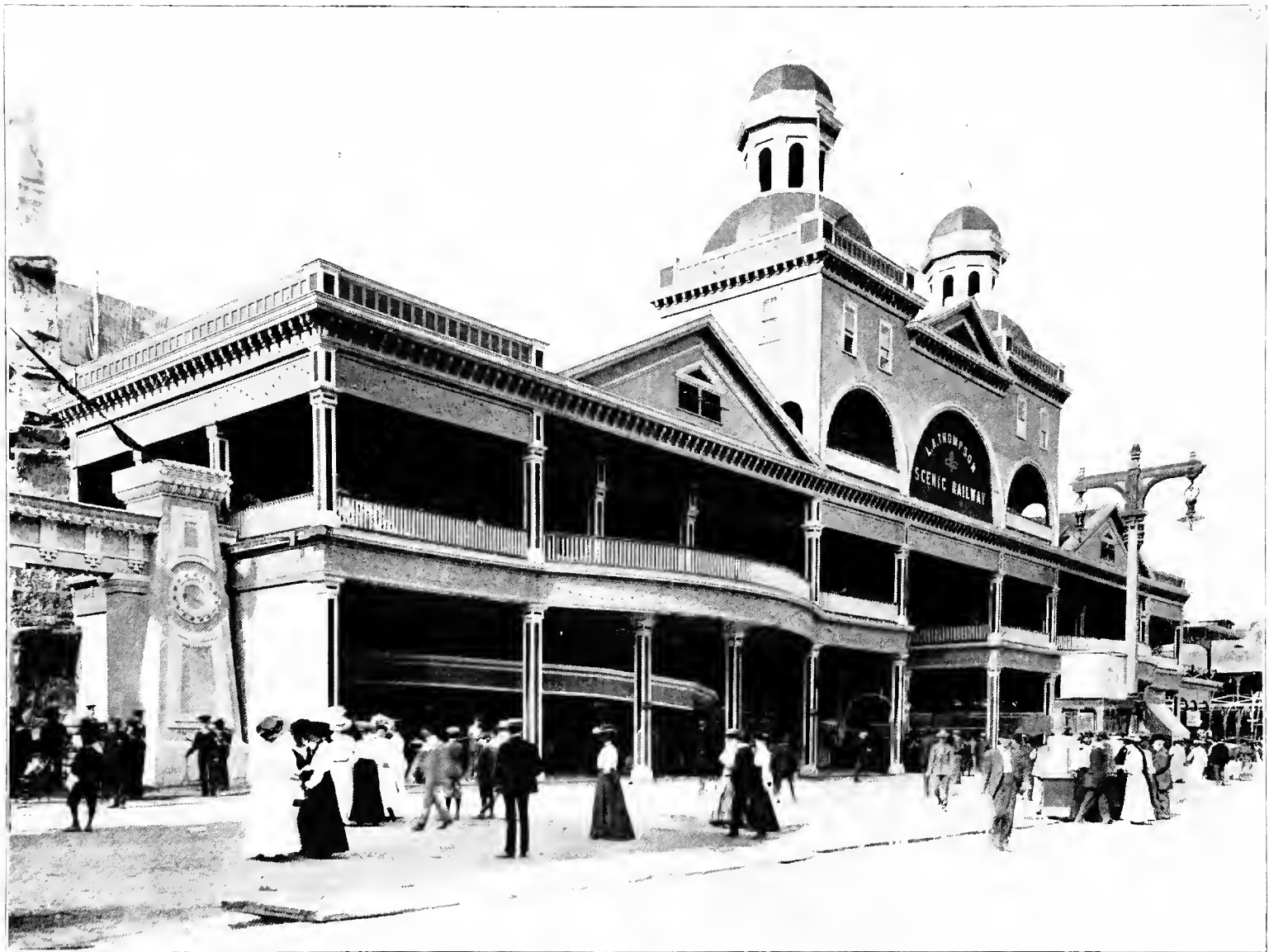
THE BATTLE OF SANTIAGO.

The members of the American navy who have witnessed a performance of the Battle of Santiago on the Pike assert that it is the most realistic as well as the most exact reproduction of a naval battle that ever has been given. At the west end of the Pike is the large lake of water, with an open screen front bearing the name, Naval Exhibit, and a background of rocks, forts and the characteristic fortifications of an important harbor. The lake is 300 by 180 feet in area and the fleet consists of eight battleships, six cruisers, six torpedo boats and one submarine boat. They are exact models of the vessels in the American navy, twenty-one feet long and are operated by electricity. In the reproduction of the famous battle of Santiago the action begins by a merchant vessel that attempts to run the blockade. A cruiser gives chase and destroys her. Thereupon the enemy's fleet begins the attack on the besieging squadron, the shore batteries open up, and as stirring a little fight as ever was witnessed follows. The air is rent by shot and shell, the roar of artillery is deafening. One after another, the ships of the enemy's fleet sink or retire, so badly injured that they are unfit for service.



GALVESTON FLOOD.

At the western end of the Pike, where it turns to the south, stands the building in which is given a realistic representation of the Galveston flood of September, 1900, with all the grewsome scenes omitted and only the terrible beauty of the catastrophe depicted. On the stage of the large hall one sees the city of Galveston reproduced, the buildings and streets easily recognizable by those who knew them as they were. In the foreground is water, with boats passing. The sun sets in the west, and the lights of the city come out. Electric cars pass through the streets. The busy day is gone. A peaceful night is passed, and the sun again comes forth. It is the season of storms, and Galveston lies in their path. Clouds gather, the wind and the rain show their fury, the waters of the Gulf are lashed into frenzy, and pandemonium prevails. A terrible night is passed, and when the light comes a seaport city lies wrecked and ruined. Out of 38,000 persons, 6,000 have lost their lives. Vessels have been driven ashore and crushed, or left far inland by the receding waters. But a better and brighter picture is shown—the new Galveston, rebuilt by American energy dominated by American courage.



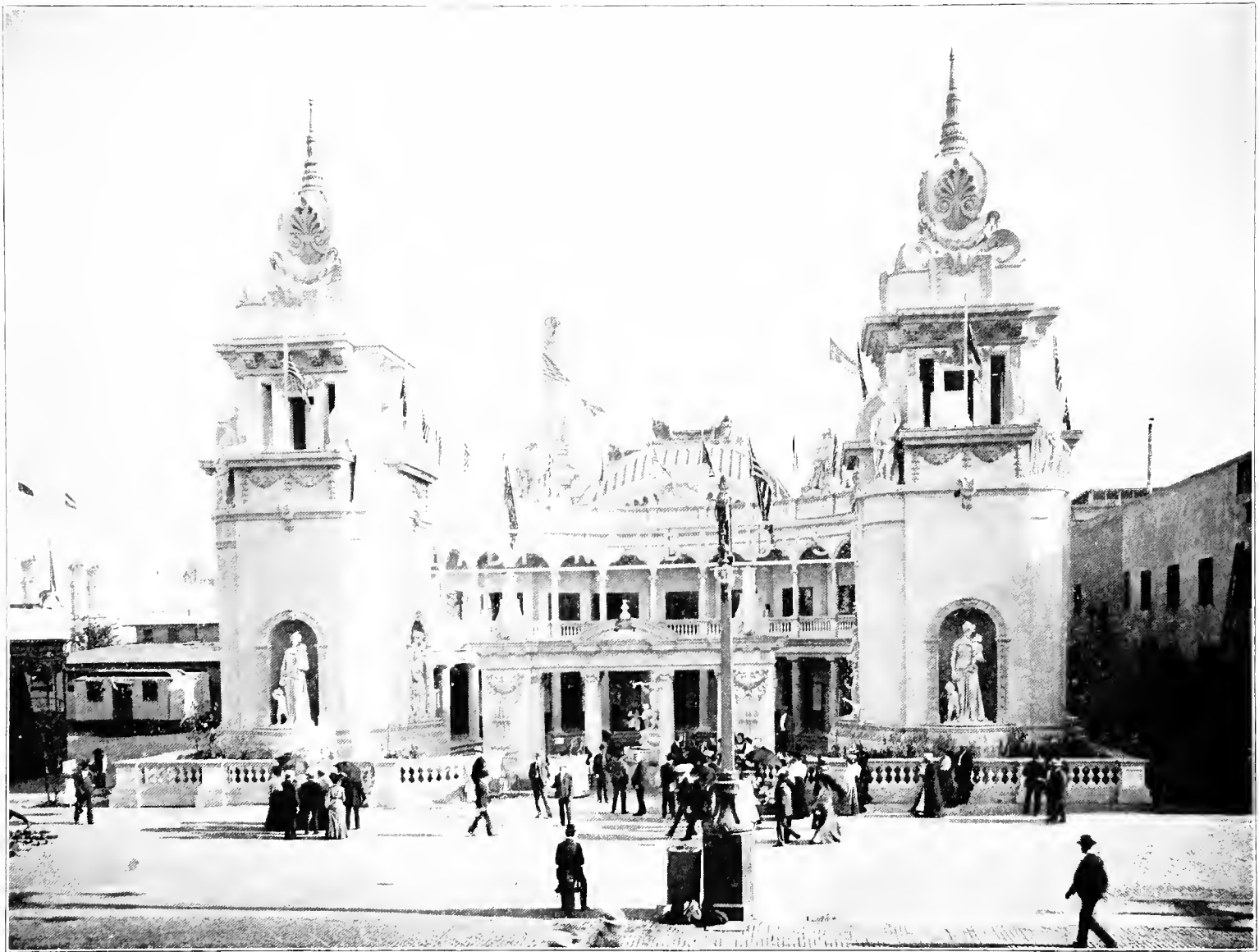
THE SCENIC RAILWAY.

The Scenic Railway is an amusement feature that never loses its popularity in any American pleasure resort. The one at the western end of the Pike has a throng of patrons, mostly of the younger class, who are fond of thrill without danger. The building occupies a large area, partly taken up by restaurants, but the railway itself reaches back a great distance into the territory at the north. A ride on a scenic railway as elaborate and extensive as this is a sensation that should not be missed. There is not a dull second in the two round trips that one makes. The climax of the ride is in the section where three swift dips are made in rapid succession, at terrific speed, which is gently checked by the rise that brings the car smoothly into the pavilion where one passes brilliantly lighted scenes of enchantment that suggest a second trip. The Scenic Railway carries thousands of passengers in safety, and returns them to the starting point eager for another ride. Unlike some other entertainment features, it imposes no dreary waits. It is always ready, and condenses into a few swift moments enough excitement to lift the most jaded into the spirit of the Pike.



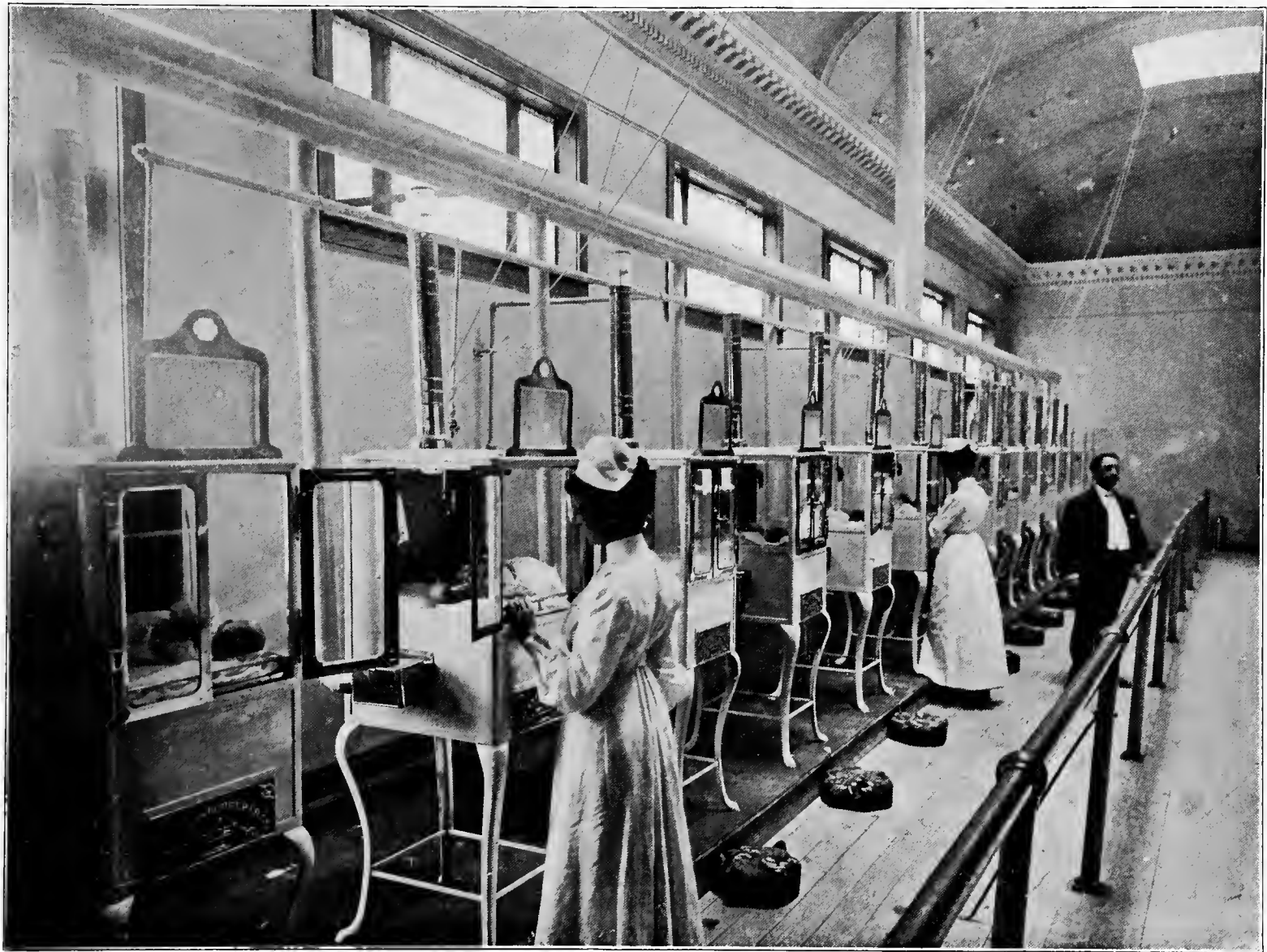
THE CHINESE VILLAGE.

The Chinese Village is an attraction offered by an association of Chinese merchants. There is a Chinese theater, with native players; a joss house, with a guide to explain the significance of the religious rites and symbols; a tea house, with native waiters; and a bazaar peopled with native merchants, mechanics, painters and decorators. Here silk weavers and carvers of ivory carry on their handicrafts as in their native land. In the theater the actors from Peking use their art with such skill that the observer comprehends in spite of the language used. A roof garden is provided, where one may be regaled with delicacies strange to the occidental palate, served by quiet, quick-witted Chinamen who know the art of making one enjoy what he eats. Famous conjurers from the East contribute to the pleasure of the visit. The Chinese Village is the temporary home of a large number of people, who provide enough entertainment and instruction to make a visitor's stay a source of enjoyment and satisfaction.



BABY INCUBATORS.

The Pike is not all frivolous. Several of its attractions are of real scientific value and of deep human interest. The best of these is one in which immature and feeble infants are cared for by artificial means, thus saving the lives of many that, without this care, would be doomed to an early death. The beautiful building, with its open court and its profusion of symbolic statuary, is one of the few fire-proof structures on the Pike. The display rooms are fitted with nickel, enamel and glass, and there are fourteen of the most modern pattern of infant incubators. At one end of the long room is the nursery, separated from the visitor by a wall of plate glass. Here the "graduate" babies are kept, some in the little enamel beds and others in tiny cribs, where the lecturer may call attention to their plumpness and appearance of vigor in contrast with the pallor and evident frailness of the poor little creatures in the incubators. There are ten trained nurses, four lecturers and from twenty to thirty babies to be seen, but the babies constitute the real show.



BABY INCUBATORS.

One of the most popular concessions on the Pike is that in which the tiny mites of humanity are to be seen. In a handsome building, the back part of which is of fire-proof construction, are fourteen of the finest pattern of infant incubators and a nursery that is all of enamel, nickel and glass. Here the babies from all over the city, that are too frail or too immature at birth to live under natural conditions, are kept in the incubators until they can endure the temperature of the outside air. Then they are transferred to the nursery and are given the most perfect care and are gradually accustomed to the conditions that will surround them in their own homes or the orphan asylums to which they are to be sent. Three physicians, several demonstrators and a corps of trained nurses are always in charge. The demonstrators explain to the visitors just how the incubators are heated and ventilated, and tell a great many interesting and instructive facts about the care of very young children.



HEREAFTER.

On the south side of the Pike, next to the Paris theater, is the frowning front of "Hereafter," an attraction that is based on Dante's Inferno. The most amusing part of this rather solemn and grewsome spectacle is in the front entrance where the visitor invariably attempts to walk through a mirror, to his own chagrin and the amusement of the other visitors who are waiting for the doors to open. Inside the first theater, the audience is given a bit of spirit materialization that is very cleverly done. Then, following the guide, the audience travels to the outer circle of Hades, crosses the River of Death in Charon's boat and appears before the throns of Minos, one of the three judges of the lower world. From this scene, the guide leads the way to a chamber where the tableau of Faust is shown. Then comes the third circle of Hades in which the wicked are seen frozen yet alive. In the next circle are the wicked who are in the lake of eternal fire, the air around the lake being peopled with demons that leap at the terrified intruders in the realms of the dead. Finally comes the throne room of Satan himself. That is the climax of horrors. From this room the audience passes through the Grove of Daphne to Paradise.



OLD ST. LOUIS.

This attraction occupies a large area near the center of the Pike. A considerable part of the space is taken up by a restaurant, at the left. Within the enclosure devoted to entertainment there are many interesting buildings, reproducing structures of the days when St. Louis was merely a trading post, with a stockade to protect it from the Indians. Descendants of some of these Indians are seen within the new stockade on the Pike. There are reproductions of the old Spanish tower of 1781, the first government house, where the transfer of the Louisiana Territory was made, and churches and dwellings of the eighteenth century. Within the theater at the rear of the enclosure an entertaining exhibition is given, concluding with tableaux of patriotic subjects, accompanied by brilliant electrical effects. Out in the open, a slack-wire performance and other feats of skill and daring are offered. The bicycle riding on a wire at a great height is the most spectacular part of the entertainment.



UNDER AND OVER THE SEA.

This is a Pike illusion that gives a vivid idea of two of our modern inventions, the submarine boat and the airship. One sees the hull of the boat, just awash in real water, and down into it he goes with the irresistible feeling that he has embarked for a submarine trip. The passengers group themselves near the port holes in the comfortable cabin, and when electric devices cause a constantly changing view of the deep sea and its denizens to glide past, the feeling that one is passing swiftly through the water, full of wreckage and fishes and monsters, is the sensation of all the ship's company. At last Paris is reached, and everybody aboard enters the spiral elevator that carries the visitor to the top of the Eiffel Tower. He steps out into the large basket of the airship. All around are sky and far away landscape. The open sea is reached, and in mid-ocean a terrific storm is successfully weathered. The airship passes over the eastern part of the United States, Eads Bridge comes into sight, the city of St. Louis is seen, and finally the Exposition itself lies before the traveler, who descends to the familiar Pike.



MAGIC WHIRLPOOL.

On all the Pike there is no more thrilling or delightful sensation provided for the visitor than that to be enjoyed in a trip through the Magic Whirlpool. One who has never taken the trip has no conception of its charm, and the highest recommendation of its worth is the fact that those who have once entered the circle of spray are eager to go again and again. A part of the course is open to the view of the pedestrians on the Pike. Here is a great waterfall, descending from nowhere, a waterfall circular in shape, that pours fifty thousand gallons of water a minute into the basin below. Out of the Nowhere from which the cascade comes there appear from time to time frail crafts filled with human beings, crafts that seem about to plunge down into the seething whirlpool. But they do not plunge. They pass by to reappear lower down. From the center of the vapor circle rises an electric fountain, like a great living prism, sixty feet high. The fairy boats in which the passengers circle around the magic whirlpool dart through tropical gardens and groves, through underground channels to the base of the mountain on which rests the enchanted lake, around the electric fountain and out again to terra firma.



TEMPLE OF MIRTH.

Of all the Pike attractions the one best calculated to cure melancholia is that which bears on its front the winking clown and the four grinning maidens. It is variously designated as the Temple of Mirth, the Foolish House and the Fun Factory. Clever barkers assist in drawing a crowd; but the patrons on the inside are the best advertisement for the concession. Screams of laughter may be heard issuing from within the mysterious portals. Where there is so much amusement for others, there must be at least a dime's worth for any passer-by, hence everyone goes to the Foolish Factory. Those inside find, as a source of all this hilarity, first a mirror maze in which the victim may wander for a long time, encountering his own image at every turn; then a succession of grotesque mirrors and a collection of cabinets, each one containing some surprise, and finally Dead Man's Alley, ending with the circular slide. The mirrors, concave and convex, that distort the reflection in a hundred different ways, producing the most ridiculous pictures, are provocative of most of the infectious laughter.



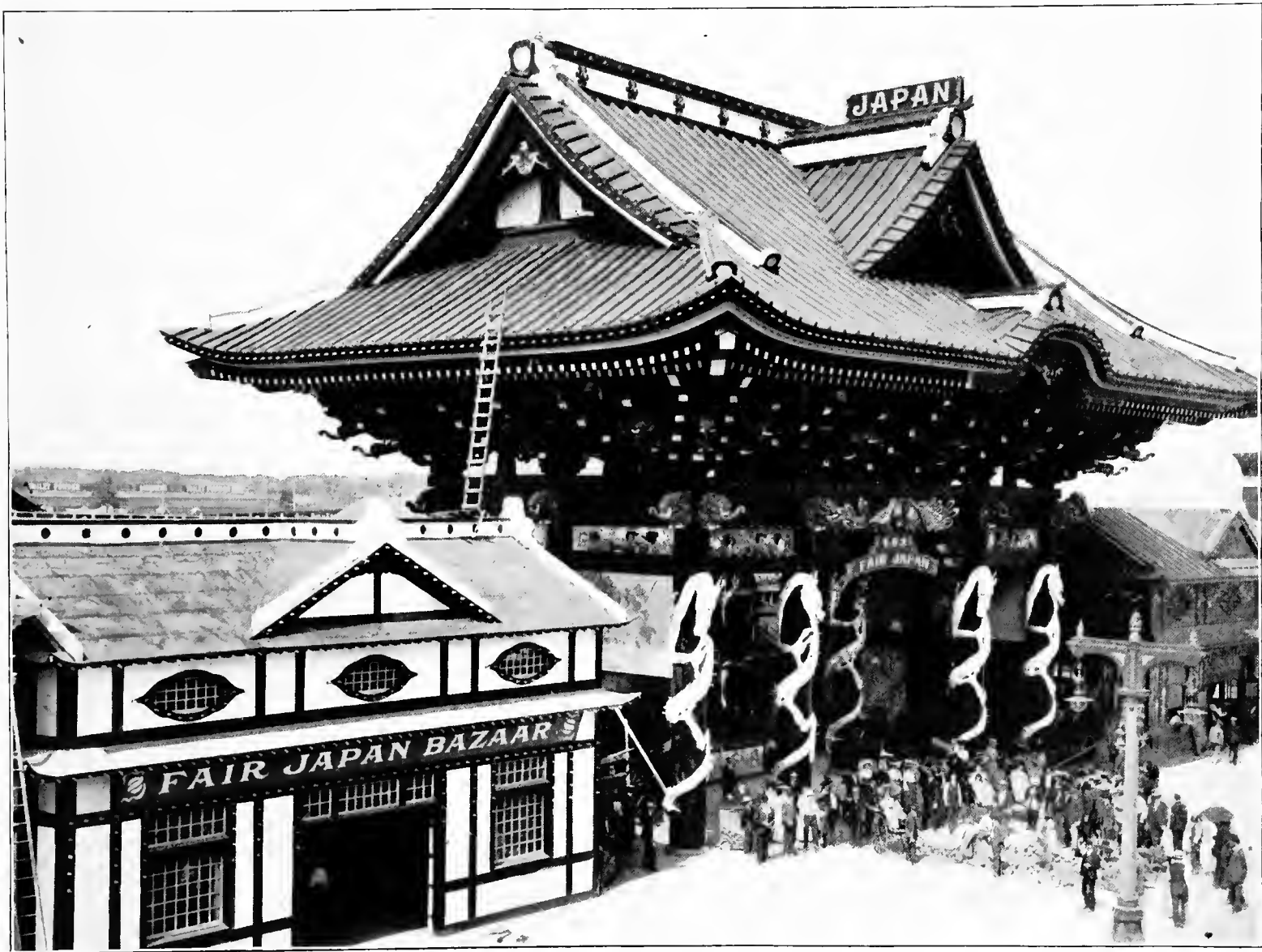
OSTRICH FARM ON THE PIKE.

The ostrich is a very interesting bird for a variety of reasons. First and most important of these is that he produces such beautiful plumes. Every lady who has delighted in the possession of a long, soft curling ostrich feather is eager to see the bird on whose back it grew. Alas, the lovely feather does not grow on the back of any bird. It was taken from beneath the wing of the ugliest, the most ungainly, the most stupid of all bipeds. The ostrich must be stupid because, with a body that weighs from two hundred to five hundred pounds, he has a brain that could be contained in an ordinary teaspoon. His color is dirty black while that of his wife is brown. The exquisite white feathers are not on display. They are almost wholly concealed beneath the wings, and a fresh crop of two dozen grows every nine months to be plucked for the benefit of the milliner. The flock is a large one. Several of the chicks are to be seen, and there are also some of the ostrich eggs, one of which is equal in bulk to thirty hen's eggs. The ostriches marry and settle down, and there is no divorce among them. Each one has but one mate, and the male aids in the rearing of the family, taking his turn on the nest.



THE SPIDER PLAY IN FAIR JAPAN.

There are many interesting dances at the World's Fair in the various Pike concessions; but the one that has something more than simple grace of movement to recommend it is the Spider Dance that is given in the little Japanese theater. The dance is not only weird and charming, it is historic. It is a dance that has been in vogue for more than two hundred years, and is a part of the most sacred religious ceremonial. It is accompanied by a sort of drama, with very little action except the measured dancing, and the story is told in the most solemn chants, all in Japanese. This story, which is translated for the audience by an interpreter, relates that at one time a prominent member of the Gen family, a near relative of the Mikado and a high official in the realm, was made the victim of a plot by his enemies. In order to destroy his life they had spiders transformed into dancing girls. The dancers strove to reach the person of the sick Minister of State in order to sting him to death, but his good spirits interfered just in time to save him. Then the good spirits went out to seek the Great Spider, found him in the forest and, in spite of his webs, which enmesh the entire stage, gave him battle to the death.



ENTRANCE TO FAIR JAPAN.

Besides her displays in the several exhibit palaces, Japan has an interesting play-house and restaurant on the Pike, which show the gay side of Japanese life. Here are some pretty tea houses and gardens with lakes and lagoons, a Japanese theater and restaurant. Strange storks wade in the waterways, on the banks of which grow many kinds of beautiful flowers, ferns and mosses. Forty pretty Japanese Geisha girls help to entertain visitors with music, song and dance. Tea is served in dainty cups by dainty hands and the bright side of life in the Flowery Kingdom is brought to view. Thus, the wonderful little nation in the far East is seen at the World's Fair in all of its ways and lights, and the more it is seen the more are the science, skill, pluck and progress of Japan admired by all mankind. To enter Fair Japan we pass through the brilliant and lofty Nikko gate, which is a replica of the entrance to the Nikko temple, 80 miles from Tokio. We find ourselves upon a typical street of Tokio, and bazaars are on every side where one may buy fans and flags, and works of art, and a thousand things that the Japanese make most handily.



DRINKING TEA IN A JAPANESE PAVILION.

The twin tea houses in the Japanese Government Reservation at the World's Fair are modeled after those in the parent country. Here one may sit and dream over the fragrant decoctions, listening in vain for the tinkle of the samisen and the sound of dancing feet heard in the real Japan. Here tea is served by native young women in gay kimonos and slippared feet. One has a choice of brands, the pale amber-tinted green tea or the darker Fomosa Oolong. The green is known from the province from which it comes. Fomosa Oolong is the black tea of commerce, and a favorite with the English and Americans. There are two ways of brewing tea. One is to pour boiling water on the leaves, American fashion; in the other, the boiling water is first poured from the bronze hibachi, or kettle, into the cooling pot. After becoming slightly cooled, it is turned on the leaves and allowed to steep for five minutes. Some connoisseurs declare that the delicacy of the aroma is preserved by this process. With the tea, delicious little crisp rice cakes are eaten. No Oriental nation takes sugar or cream, deeming that these additions ruin the flavor. The central figure in this picture is Mrs. Daniel Manning, President of the Board of Lady Managers of the World's Fair,



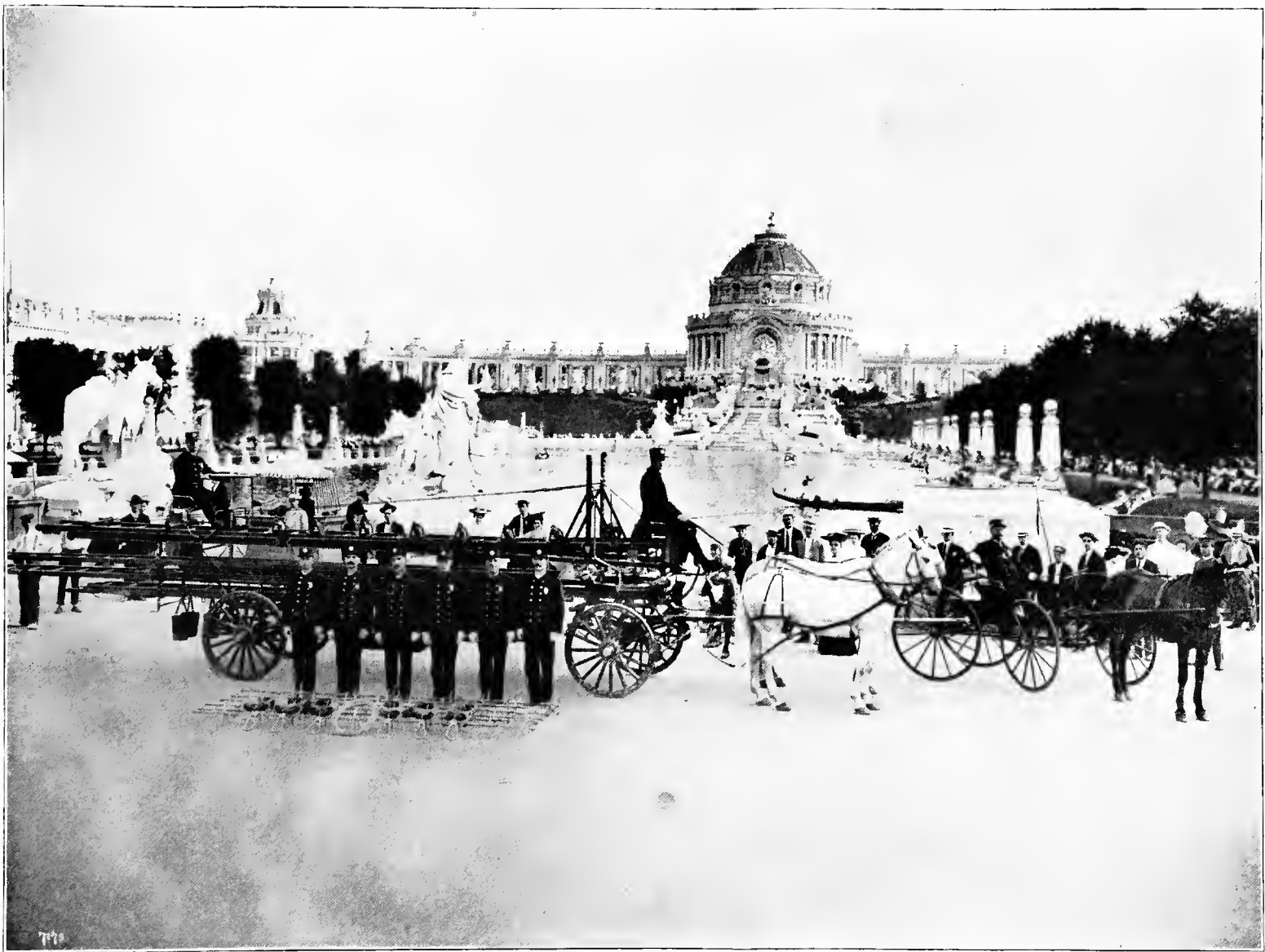
BATTLE ABBEY.

This attraction, at the western end of the Pike, is properly entitled a museum of American wars. As may be seen from the engraving, it is housed in an impressive structure. The principal features are the two great cycloramas, the art of painting which in natural perspective is of modern discovery. One of these depicts the fighting on the last day of the battle of Gettysburg, July 3, 1863, and the other the scenes at the second battle of Manassas. The observer, while viewing these cycloramas, stands on a raised platform in the center. Near him is actual earth, strewn with the concomitants of war. Where the real and the painted scene merge is impossible to say. All that can be discerned with certainty is that seemingly limitless stretches of pleasant country are spread out before the eye and animated by the horrors and glories of war. Each of the cycloramas is exhibited at frequent intervals, and an accomplished and earnest lecturer points out and explains the details of the strategy and action. In other parts of the building are smaller war scenes, and a very extensive collection of weapons and war relics is displayed. The whole forms a fine lesson in American patriotism.



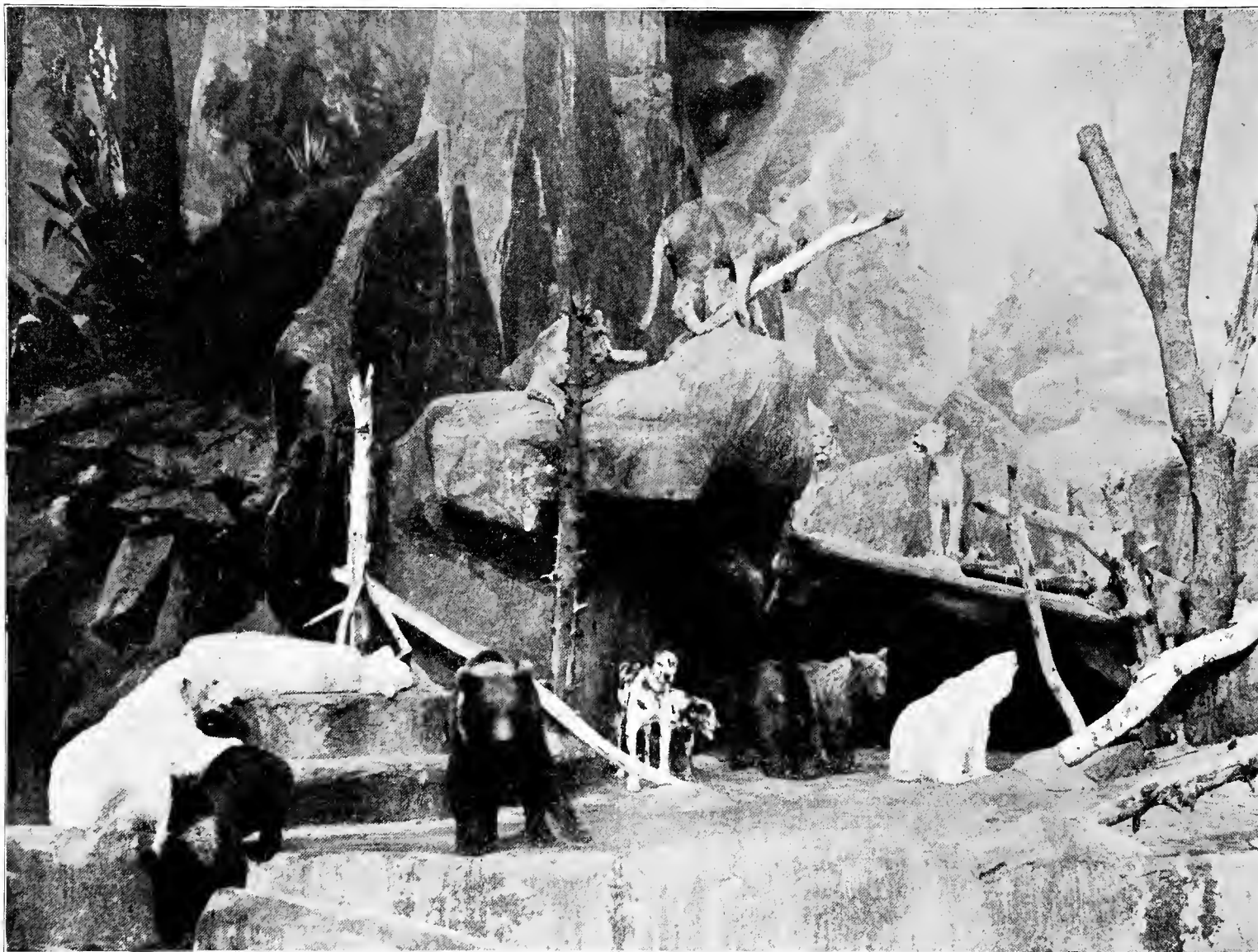
SHOOTING THE CHUTES IN FAIRYLAND.

Water is much used on the Pike in producing spectacles and amusements. Shooting the chutes is one of the liveliest sports. The patrons are loaded into the boats which lie on either side of the little lake and are drawn up the ways at the sides of the chutes. At the top an attendant swings the craft about and starts it down the chute. The chutes are supplied with water all the way down so that the boat rides on a shallow stream, gaining velocity with every foot of the way. When the bottom is reached the boat, with its merry, shouting load, dashes out across the lake toward the crowd of spectators that is always on hand to watch the fun. Other Pike attractions in which water plays a part are the Tyrolean Alps, with their mountain streams and fountains; the Battle of Santiago with its miniature sea; New York to the North Pole, with the North River, New York Bay and Ocean scene; the Galveston Flood with the Gulf of Mexico washing the sands of Galveston; Under and Over the Sea, and Deep Sea Diving Exhibit.



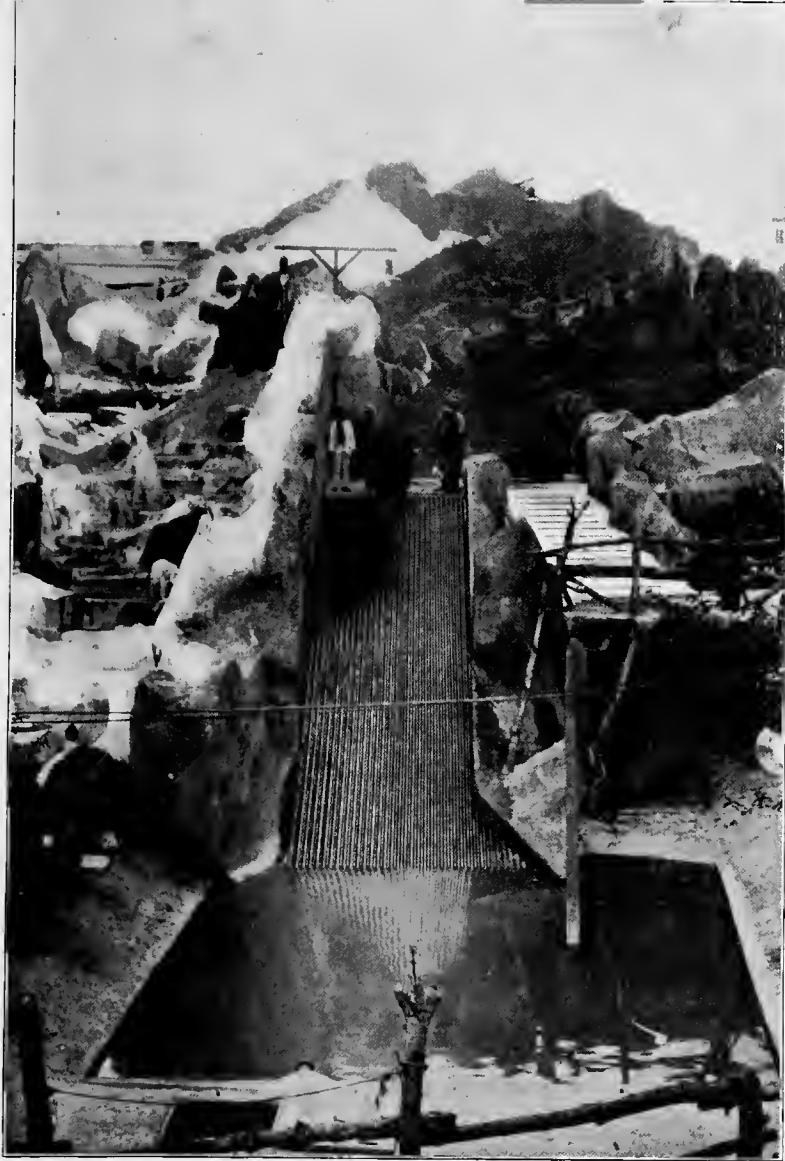
HALE'S FIRE-FIGHTERS AT GRAND BASIN.

A fire engine gong is the most thrilling sound to be heard on a city street. The citizen may grow weary of everything else that characterizes life in a great metropolis; but the sight of a pair of plunging horses and a hose cart will invariably make him forget business or pleasure. A city fire never loses its fascination. For this reason Chief Hale, of the Kansas City Fire Department, decided that a realistic fire show at the World's Fair would prove a great success. The popularity of his concession is the best vindication of his judgment. However, the performance that is given at stated intervals during the day and evening, in which all the skill of the city fire department is vividly displayed, is not the only work of the Fire Laddies. When there is an actual fire on the Fair grounds, no matter in what locality, the Hale company responds to the call with just as much celerity as is shown by the regular Exposition fire companies. The horses are not mere trick animals, trained to go through a performance within their own building. They and their masters are actual fire-fighters, and more than once they have saved the World's Fair from a great disaster.



HAGENBECK'S WILD ANIMAL PARADISE.

The love of wild animals may be a relic of the almost extinct savage taste in our natures, a remnant of the emotions that governed us before the refining forces of civilization began their work. Whatever the cause, there is no doubt that a cage of tigers possesses a deep fascination for the average American, whether man or woman. The animals need not be trained, and they may be entirely out of their native element, enclosed in iron bars, and yet they will be viewed with keen interest. How much more fascinating is the sight of highly trained animals, not in cages but roaming at large just as if they were in their own familiar haunts! Such is the scene that the Hagenbeck trained wild animal show offers to the visitor. There are cages of magnificently terrible wild creatures; and there is a continuous animal performance; but the most interesting scene within the enclosure is the so-called "Jungle," where tame and wild animals clamber over the rocks and cliffs almost within reach of the spectators. Here are none of the bars that bespeak captivity, Russian and brown bears, Thibet and polar bears, hyenas and German boar hounds mingle freely at the rear of the astonishing picture, while in the foreground are many varieties of domestic animals. By a most ingenious device, both the tame animals and the spectators are perfectly safe.



THE SLIDE.



THE SPLASH.

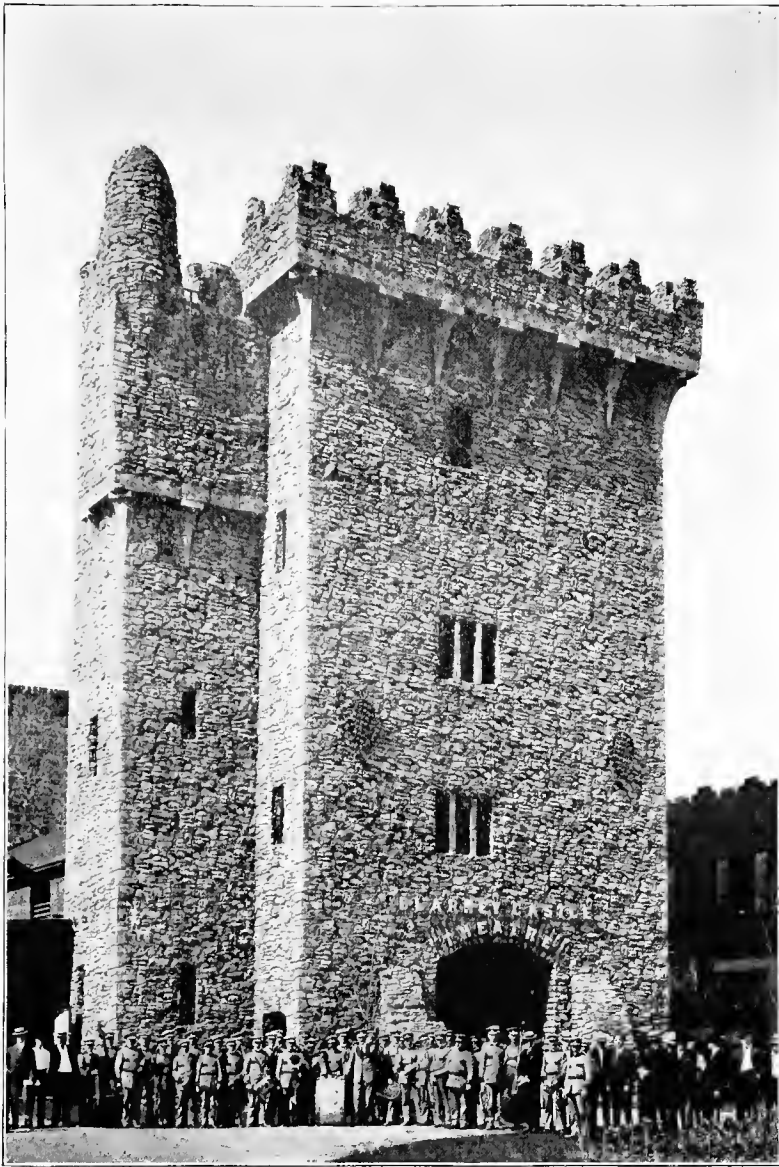
ELEPHANTS SHOOTING THE CHUTES.

Within the Hagenbeck animal circus there is a continuous performance of trained animals, beginning at noon and lasting until late at night, and yet the acts are never repeated. Many of the features are simply amazing. The audience is appalled at the daring and the skill of the trainer who has achieved such results with dumb and savage brutes. The element of horror is more or less mingled with the admiration of the audience when the really ferocious and dangerous animals are giving their stirring performance; but while the elephants are on the stage, this sensation of dread is wholly wanting. Savage as the elephant may be in his native estate, yet we are prone to think of him as a comfortable, amiable beast, the friend of mankind. And the elephant tricks are among the most amusing and wonderful exhibits of animal training. Shooting the Chutes is the elephant's chief delight. On warm days the clumsy fellows enjoy floundering about in the water, and when they have made the long slide and plunged into the pond with a mighty splash, it is almost impossible to induce them to come out again. Of all the elephant acts, the camera act is the most remarkable. One animal acts as the photographer while the other sits for his picture, and during the "posing of the subject," the audience is convulsed with laughter.



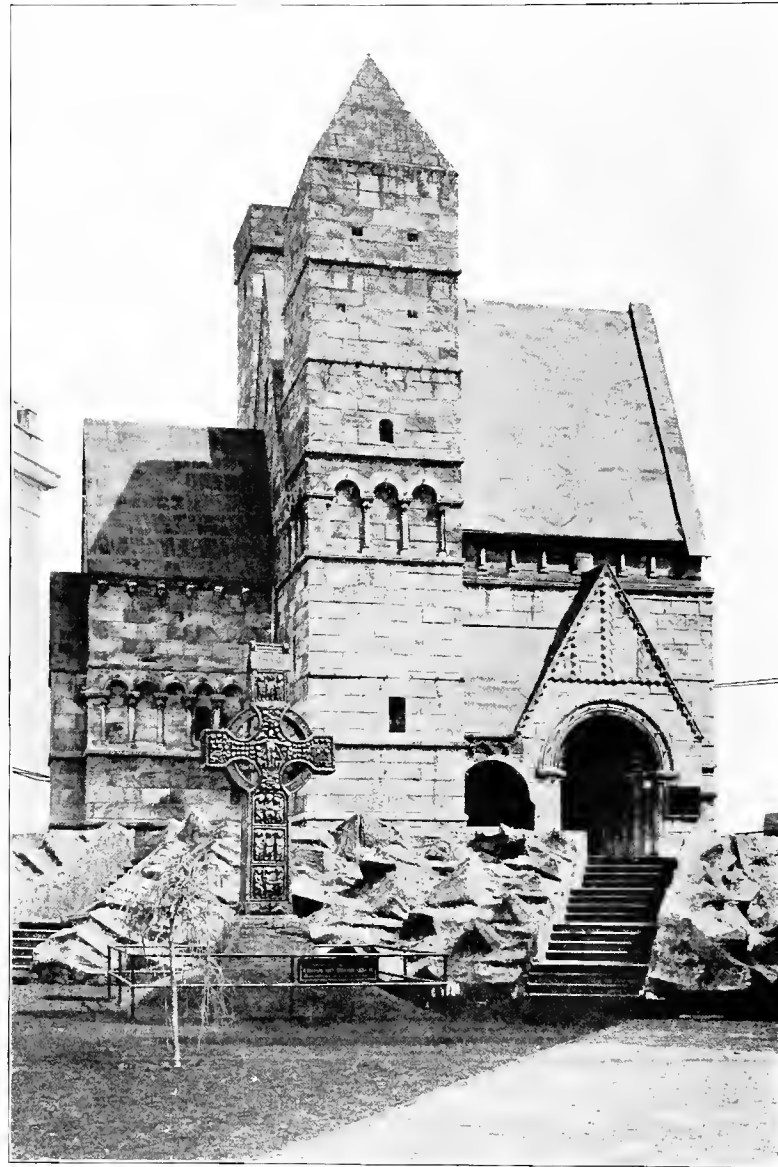
BABY ELEPHANT AND MOTHER.

Master Francis is the smallest elephant in the world. He was born on board the great Hagenbeck steamer en route from Calcutta to the World's Fair. His mother, Regina, is one of the largest specimens in captivity. She is an affectionate parent and jealously guards her offspring, who is the pet of the menagerie. This little namesake of the Exposition's president is as full of mischief as the average American boy. The youngster plays all manner of pranks in his nursery and keeps the old mother elephant in a constant state of anxiety. Just now children have tempted him away with proffers of candy and peanuts. The mother protests to his association with strangers and reaches out her trunk to restrain him, but the keepers interfere and Master Francis enjoys his bonbons. Here the affinity between mother and child is demonstrated in the largest form of animal life. The love of the great beast for its offspring, and the little creature's confidence in the protection of its parent, are pathetic. When Francis is as old as his mother he is expected to be among the largest of his kind, but that will be more than a hundred years hence.



BLARNEY CASTLE.

One of the most attractive features of the Irish Village on the Pike is the theatre, with regular performances every hour of the afternoon and evening. The numbers of the program are refined and of unusual quality. Singing, whistling, character work and clog dancing may be enjoyed free of charge by all who visit the village. Of greater interest even than the performance is the building in which the acts are given. It is a reproduction of the old and well-known Blarney Castle, that was erected by Cormac McCarthy, Lord of Muskerry, in the early part of the 15th century. The keep of the castle is still standing although it is no longer inhabited.



CORMAC'S CHAPEL.

Adjoining the Keep of Blarney Castle is a reproduction of one of the few surviving pieces of early Celtic architecture. It is the church known as Cormac's Chapel and it was built in the reign of one of the Cormac McCarthys, an ancestor of that lord of Muskerry who sent the "blarney" messages to Queen Elizabeth when she attempted to compel him to acknowledge her suzerainty, and thus added a new word to the English language. The Chapel is still standing, although it was built in the beginning of the 12th Century. It is in Cashel, County Tipperary, and its builder was both King and Bishop of Munster. The cross of Muiredach antedates Christianity in Ireland.



JOSEPHINE ROBED FOR THE CORONATION, A SETTING IN THE PALAIS DU COSTUME.

Fashion's changing fancies, as mirrored in the dress of succeeding generations, are displayed at the Palais du Costume in a series of thirty dramatic settings, one of the most elaborate of which represents Josephine robed for her coronation as the Empress of France. This was one of the proud moments of the great Napoleon's life and his familiar figure is seen leaning against the mantel as if he were contemplating the vision before him. The robe worn by Josephine is reputed to have cost \$200,000, and this reproduction represents an outlay of \$40,000, the costume having been copied in the original materials and the chamber furnished with expensive relics of the Napoleonic period. Not since the time of Josephine has any woman worn so costly a robe. The duplicate is of such a great weight that the strength of the average woman would be taxed to support it. The garment was made from the richest of velvet, woven especially for this purpose, and is trimmed in real ermine, the insignia of royalty. The purple field is sown with golden bees, and encircling the train is a wreath of imperial emblems worked in pearls.



SCENE IN THE STREETS OF CAIRO.

Completely shut off from its occidental surroundings is this bit of Egyptian scenery, a corner in the busy Streets of Cairo, one of the amusement places on the Pike. Here are the camels and donkeys carrying tourists to and fro just as they do in the ancient city. Here are the street musicians and the singing gypsies. From the doorways of the buildings tradesmen cry their wares and on the balconies above veiled women go about their domestic pursuits. Everything in the picture is foreign to the things from which it is separated by only a narrow wall. At the right, reaching far above the roofs of the houses, is the lofty decoration of a Mosque. The buildings are so arranged as to reproduce with remarkable accuracy a certain section of the original city and many of the hundreds of persons attached to the place occupy quarters similarly located as are their own homes. The number of stores represented here equals the number of those in a city of 8,000 or 10,000 inhabitants and the business is carried on with that degree of regularity and activity that marks any prosperous community.



TYPES OF PEOPLE—ORIENTAL DANCERS.

Women of the East here pose in the graceful movements of their native dances. If feminine grace has its best expression in terpsichore, the women of Asia may be said to be the most enthusiastic exponents of their charms. Princess Rajah, who is seen on the left in one of her most graceful poses, bases her claim for fame upon the tremendous strength of her jaw. After executing a series of contortions to the quickening measure of Egyptian music, the dancer grips a chair between her teeth and gives it a haughty toss above her head. Then the woman and the chair begin to whirl around to the dizzy music until there is nothing to be seen save a swirl of skirts and blurr of tripping feet. When the princess has finished and releases the chair from her teeth, her face is aglow from her effort, and the bright spangles of her skirt tingle merrily when she bows acknowledgment of the applause. Other types of the oriental dance represented on the Pike are not so strenuous as the performance of Princess Rajah, but they are none the less original. The young woman who poses on the right is an Egyptian beauty, trained in the art from the days of her childhood.



TYPES OF PEOPLE—HOLLAND PEASANT.

Small as the national pavilion of Holland is, yet it is a treasure house of art and antiquity. The date over the door, 1601 A. D., gives the visitor an idea of what he may expect when he passes within the quaint old portal. Everything in the building is old, and everything is Dutch. More than that, its interest centers around the most famous of all Dutchmen, the painter Rembrandt. The side door of the house is copied from a door in the Rembrandt house, and the knocker on the door is of the time of the painter. In the door stands a young girl in the costume of Zeeland peasants, black, green and white.



TYPES OF PEOPLE—JAPANESE LADIES AND CHILDREN.

The peculiar features of the Japanese have, in the past few years, become so familiar to us that a party of the Mikado's subjects, in an American city, excites no comment whatever. Unfortunately the Japanese in our country are discarding their picturesque dress and wearing ordinary American clothes. Surely nothing could be more fascinating than one of the exquisite little morsels of femininity, clad in her graceful kimono and sash, her glossy black hair puffed back from her low brow. The geisha girls at the World's Fair all wear the native dress.



TYPES OF PEOPLE—RUSSIAN PEASANT DANCERS.

In the Russian Imperial theater, one of the amusement places on The Pike, these peasant dancers may be seen, dressed in their native costumes and as free and hearty as if in their native land. The chorus of the Russian opera embraces two-score or more native vocalists. Several of the male singers engaged with the troupe have, since the opening of the Exposition, left to join their fighting countrymen in the Orient, but their places have been filled by recruits from St. Petersburg.



TYPES OF PEOPLE—A FAIR SWEDISH MAIDEN.

Sweden's National Pavilion at the World's Fair represents a typical Swedish farm house and it would not be complete without a typical Swedish maiden to give it domestic color. This young woman is dressed in the native garb and is herself a genuine representative of her people. It is her duty to distribute among the callers at the Swedish building the literature that explains her country's attractions, and all who have visited the Pavilion have had her smiles bestowed upon them.



TYPES OF PEOPLE—TYROLEAN PEASANT CHORUS.

The most delightful and also the most characteristic local feature of the beautiful Tyrolean Alps on the Pike is the chorus of real Tyrolean singers. Indeed there are two of these companies who came from Europe at the opening of the Exposition to aid in entertaining the guests in the Alps. One chorus, the Rainer company, is composed of fourteen voices. The other, under the direction of Herr Pircher, includes twelve singers. This is the chorus in the illustration. The voices are exceptionally fine and are entirely representative of the peasant singing in the Tyrol, for not one of the members has been trained, except for the placing of the voice. They sing exactly as they used to sing at home. However, this is not their first appearance before the public. They had traveled all over Europe and given concerts in all the leading cities, including St. Petersburg, Paris, Vienna and Berlin. The Rainer chorus constituted one of the most attractive musical numbers of the exposition at Duesseldorf in 1902, and they are booked for a long engagement in Berlin as soon as the Louisiana Purchase Exposition is ended. The Pircher chorus will remain in America for one season at least.



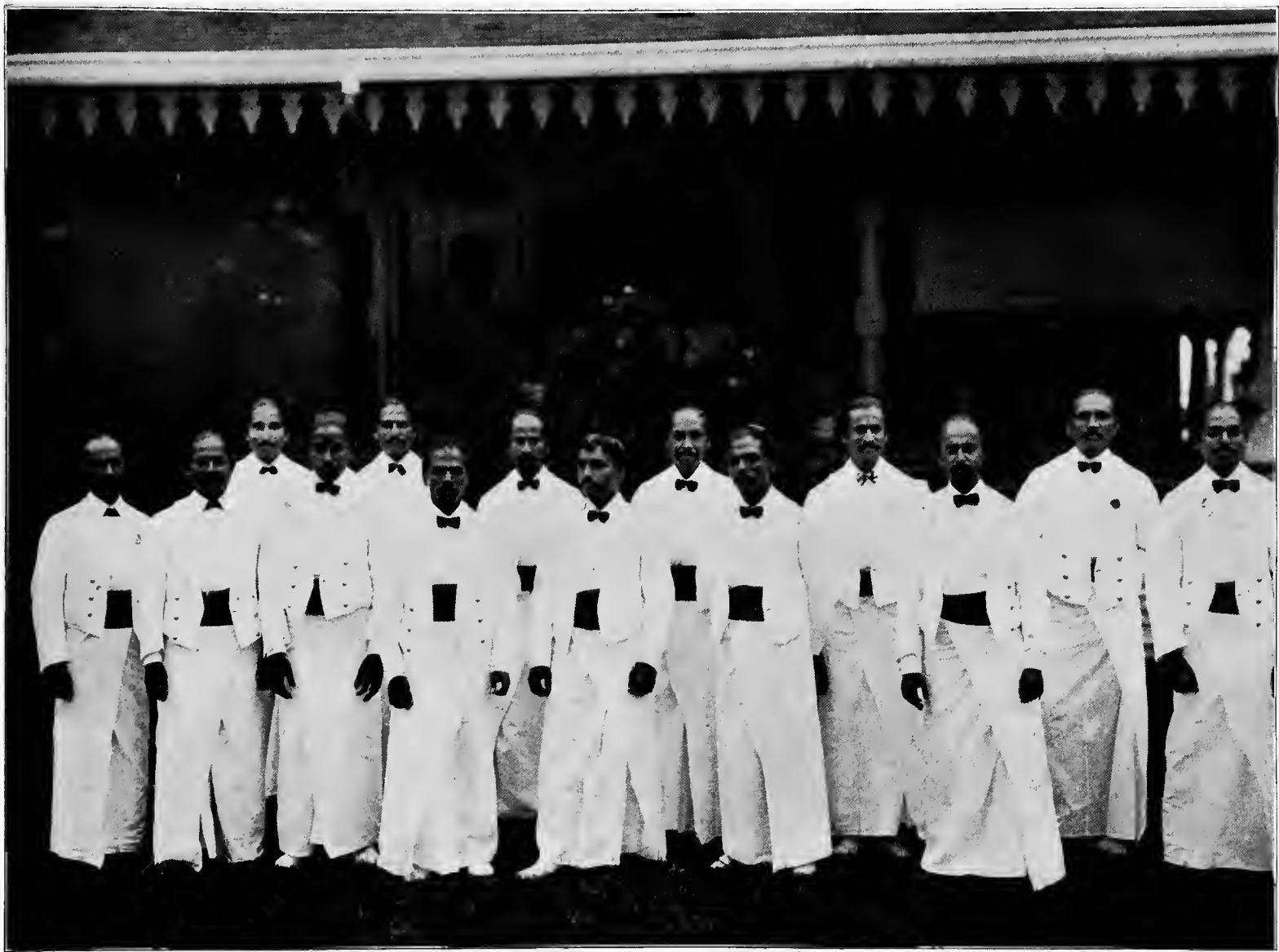
CINGALESE MAN IN NATIVE COSTUME.

Femininity of dress, according to the American standard, distinguishes the men of Ceylon. With drapery reaching to the feet the Cingalese devises a substitute for trousers, and above the skirt he wears a sash of gaudy silk. His arms and breast are covered with ornaments, and jewels dangle from his ears. When the turban is removed, a coiffure is displayed that represents more care and painstaking than the average woman gives to her headdress. The native knots his glossy black hair behind, holding it from the forehead with a fancy tortoise shell comb. A troupe of Cingalese men and women are seen in strange native dances at Mysterious Asia.



ANTONIO, CHIEF OF THE HEAD-HUNTING IGORROTES.

Savage life in the Philippines is represented at the World's Fair by this brown-skinned native who rules over a tribe of dog-eating human-head hunters. Antonio stands before the door of his Nipa-covered hut watching with shaded eyes the mischief-making of his subjects, who have the freedom of a large cuartel. This monarch of the wilds wears only one royal garment, a breech-clout of cotton texture. His one other article of dress is a small basket cap fastened to his black tuft of hair. This serves as a receptacle for chewing tobacco, fish hooks and money, as well as being an adornment. Antonio's breast is tattooed with a record of the heads he has captured.



CINGALESE WAITERS FROM CEYLON.

One of the most picturesque buildings in the foreign section is the Ceylon pavilion, a reproduction of an old Kandian temple. There are many points of the exterior that suggest the remote island of Ceylon, the home of fragrant tea and wonderful laces; but the interior is all Ceylon. There is scarcely an Occidental touch in the furnishings. There are marvelous wood carvings, quaint hammered brass objects, furniture of sandal wood and porcupine quills, models of priests and dancing girls and hideous masks, such as are used in the famous Devil Dance. Yet the most characteristic touch, the greatest sweep of "local color," is added by the waiters who serve tea to the visitors at the pavilion. There are fourteen of them and they are all Cingalese men, wearing the native costume of the Island of Ceylon. They are handsome men, too, with keen dark eyes, crisp black hair and swarthy skin. Their dress consists of a blanket skirt, a somewhat American shirt and a little white jacket. Around the waist is a broad black silk girdle and a little black tie finishes the costume. The Cingalese wear no hats, and they permit their hair to grow long. It is then coiled and is ornamented by a circular comb of tortoise shell. Most of these waiters speak English fluently.



GEISHA GIRLS IN FAIR JAPAN.

When one passes down the Pike, he will do well to view the towering Nikko Gate of "Fair Japan," with its gracefully overhanging roof and great crimson columns twined about with dragons and all glittering with electric lights. If he elects to enter, he comes upon a theater set in one of those dainty Japanese gardens of which we hear so much and see so little. In the theater the geisha girls, fifty of whom were brought over for this attraction, entertain the visitor with the songs and dances popular in Japan. One of the weirdest of these is the spider-dance. All of these performances are colorful and unique, and pervaded with the charm of Japanese young women, who flit about everywhere in the gardens and bazaars, demure and fair. The garden at the left of the theater is a miniature copy of the Imperial Garden in Tokio, and with its tiny lakes, bridges of quaint design, waterfalls and pavilions, makes an appropriate setting for the Oriental life of the place. Not far from 300 Japanese men, women and children inhabit this delightful spot, many of them occupied with the care of the bazaars and little shops, where polite English is spoken to the visitor who may care to examine the exquisite wares offered for sale. In the tea garden one may be served with light refreshments by the charming and dainty young women who are seen grouped near the Lake in the illustration.



MEXICAN ORCHESTRA IN OLD SEVILLE.

The Pike is alive with music. Every type of instrument, every kind of music may be heard; but the best music on the Pike is to be heard in the gardens of Old Seville. In the entire length of the Pike there is nothing more beautiful to be found than these gardens, that may be reached either through the restaurant to the left of the entrance or through the great central arched court, which is a reproduction of the Plaza de Toros of Madrid. Within the enclosure the scene is that of Seville at the time of the Fiesta of Corso. The living Spanish touch is given to the scene of old Spanish magnificence by the orchestra that discourses the most exquisite of music for the benefit of the guests who are seated at the tables, or who wander about in the beautiful gardens enjoying the charming Moorish decorations and the fantastic costumes that are to be seen on every side. The orchestra consists of only ten pieces, yet it is one of the most perfect of all the small musical organizations to be heard in the World's Fair grounds. It is not actually Spanish in origin, having come to St. Louis from San Antonio, Texas; but its members are all either Spanish or Mexican, and it was a Mexican orchestra of repute before its fame was known in the Texas city. The leader, Carlos Ayalo, is a conductor of exceptional skill, and his reputation on the Pike is an enviable one.



RUSSIAN DANCERS ON THE PIKE.

The Russian dancers and singers affording entertainment at their striking building on the Pike have come from Moscow, and in spite of their sorrows at home they present their national songs and dances with brave sprightliness. Their costumes are something we are not very familiar with, and their manner of singing and dancing is novel. The boots that the maidens wear seem not to interfere with their liveliness, and the whole performance is conducted with a vigor that bespeaks a hardy race. The voices are good, with a peculiar glottal quality, and the Russian sounds have a musical quality that surprises the ordinary American. The music that accompanies the dancing is always rhythmic and clearly accented—joyous, not languorous or sensuous—and the troupe go smilingly through their parts as if they found pleasure in their work. Russia has felt it wise to devote her energies and resources to the high purpose of alleviating the horrors of war, and has therefore withheld most of her intended participation in the Exposition, so that the representation on the Pike is her chief contribution. A number of merchants united in making a limited display of manufactured products.



PEOPLE OF THE CHINESE VILLAGE ON THE PIKE.

A great dragon that looks as if it might breathe fire and slay with perfect ease all who approach it guards the entrance to the Chinese Village on the Pike. At the present time, when both China and Japan are so much in the public eye, the Celestials are of exceptional interest to Americans. Nowhere can these strange people be seen in all their native environment better than in their village. Here they carry on their natural occupations exactly as if they were at home. Among the five hundred individuals who were brought over from China for the World's Fair there are merchants, actors, magicians and representatives of all the trades. The workmen are engaged in their labor of moulding pottery, carving wood, handling tea and all the other occupations that are most characteristic of their home, and all this is for the benefit of the visitor who will probably never have an opportunity of seeing the artisan in his native shop. In addition to the booths of the merchants and toilers, there is a theater in which the real Chinese drama is given by Chinese actors and actresses. The performance is so utterly unlike anything that is to be found in the Western Hemisphere that no one should miss seeing it. There are also two restaurants where Chinese dishes, ranging in price from one to twenty dollars, may be had.



CHINESE CHILDREN ON THE PIKE.

The most pleasing feature of the Chinese Village is the array of little children who are employed to attract the crowd to the entrance of the concession. The youngest of these little people is but three years old, and he lives in the village with his parents, both of whom are merchants. Of the others, Ah See, the nine-year-old boy, is the brightest and most promising. He is an accomplished musician and takes an important part in the theatrical performance. Fanny Moy, the seven-year-old daughter of the village druggist, is the singer of the company. Her voice is clear and well modulated, and her English is almost without a suggestion of foreign accent. The visitor is astonished to find many of these little Chinese children conversing fluently in the language that they had never heard until they reached America, only a few months ago. They are all under bond of \$500 each, the bonds being deposited with the United States government as surety for their return to China after the World's Fair. For many of them a bond was also given to the parents who remained at home. During their stay in St. Louis they are under government inspection at all times, and physicians detailed from the army service look after their physical well-being. They also receive instruction in English from a returned missionary who knew some of them in China.



ACROBATS IN MYSTERIOUS ASIA.

On rugs and mats spread over the hard pavement of an oriental street in Mysterious Asia these Hindu jugglers and acrobats perform wonderful feats of strength and daring, adding their best of old-world amusements to the varied entertainments seen on the Pike. The youngest of the troupe is a lad of ten, and the eldest a muscular fellow who seems to have derived his strength from his years. While the performers build human pyramids with their agile frames, and tumble them down in thrilling maneuvers, an orchestra of queer-sounding instruments keeps up a dirge that apparently gives verve and rhythm to the movements of the actors. Tumbling and contorting are the chief features of the performance, and in those arts the Hindu people claim to have no superiors. It is with them a pastime of tradition and a profession that is among the most sacred. As a climax for the display of strength and agility one of the giants mounts upon his shoulders all of the other acrobats and to the quickening time of the music spins his human burden around in a dizzy whirl, dispersing the actors one by one, each alighting upon his feet.



CHILDREN OF MANY NATIONS.

The most valuable feature of a great World's Fair is the concourse of strange peoples, such as one would not be able to see in an ordinary journey around the earth. Never before have so many nationalities and tribes been brought together as may be seen at the World's Fair. Every class of American native, from the Esquimau of the far north to the giant of Patagonia is here. There are pygmies and Kaffirs from Africa, Ainus from the north of Japan and at least four distinct races that represent the inhabitants of the Philippines. These widely separated peoples may be studied in their characteristic dwellings in the Philippine Reservation, the live Anthropology section in connection with the Model Indian School and on the Pike. It is on Sunday afternoons that the children of all these strange parents are brought together. The Model Playground, in the eastern part of the Exposition grounds, a part of the Model City, is the scene of the Congress of All Nationalities. Here Moro and Igorrote, Ainu and Cocopa, Esquimau and Moqui rub shoulders with their more civilized brothers. It is a sight that may never be seen again, one well worthy to be seen.



HAIRY AINUS FROM FAR NORTH.

The Ainus are among the aboriginal types exhibited in the ethnology section of the Department of Anthropology. To have a luxuriant growth of hair is esteemed by them one of the chief graces. Even the women have mustaches tattooed on their upper lips. These people come from the extreme northern part of Japan, but are not in any degree of the Japanese race. Only about sixteen thousand of them are known to exist, the remnant of a once powerful race. They live chiefly by fishing. Their dwellings are rudely thatched huts, and they are very kind hearted and polite people. Their history is in obscurity, as they have no written records. They were the occupants of the Japan Islands when the Japanese landed thereon, and were driven slowly northward and their numbers depleted to the few colonies that now live upon the Island of Yezo, the Kuriles and the Siberian mainland. Their garments are made of cloth woven from the barks of trees. Each family has its place of worship just outside the house and they have many curious and interesting customs,



TYPES OF EGYPTIAN TRADESMEN.



STREET MUSICIANS OF CAIRO.

Cairo is one of the most interesting of old-world cities. A portion of the streets of this ancient Egyptian city is reproduced on the Pike, and on these crooked thoroughfares are found almost every class of Egyptian citizenship. The prosperous merchantman is distinguished by his baggy trousers and the fez that adorns his head. His garments are of a fine texture and there is an air of prosperity that is unmistakable. Then there is the gypsy, a less industrious class, but one every bit as interesting. The gypsy is recognized, also, by his peculiar headgear and by a characteristic form of dress which is neither as neat nor as expensive as that worn by the merchant. All Egyptians are inveterate users of tobacco, and in one of the views two citizens of different types are seen exchanging fire for their cigarettes. Everywhere in the ancient city the street musician is in evidence and these odd characters give a familiar touch to this reproduction. It is more often that they are seen alone, but two of the pipers are here engaged in a duet. They depend upon the charity of pedestrians and derive a fair revenue from their occupation, both at the World's Fair and in their native city.



GROUP OF AMERICAN INDIANS IN INDIAN CONGRESS.

In the western part of the Exposition grounds, not far from the Philippine Reservation, is the interesting encampment of Indians brought from the various Government reservations. There are about two hundred of these wards of the nation at the Fair. There are twenty-five or more Sioux from the Rosebud Agency, five of whom are shown in the illustration, the men in their war bonnets, and the whole party richly decorated with bead work. In the center stands Tall Crane, and at the left his wife. The Sioux are among the most advanced and interesting of the tribes of American Indians. Originally they occupied the Atlantic coast region, and along the Chesapeake Bay they came into contact with the buffalo and became hunters of the animal, following it toward the West as the herds became lessened. Down the tributaries of the Ohio to the Mississippi the Sioux made their way; the buffalo always their quest and their source of livelihood and wealth. They were the typical Indians of one stage in our country's history, occupying the great plains and opposing the white man's advance. Some of the fiercest battles fought against savages have been those in which the Sioux were engaged, but they were a courageous foe.



SCENE IN THE ESQUIMAU VILLAGE.

A party of representative Esquimaux, from Alaska and Labrador, give the life and realism to the scenes of ice and snow in the Esquimau Village on the Pike. Their work and their play are both shown. Their huts of snow and ice and their tents of sealskin shelter them as at home, and the visitor may watch them weaving beautiful baskets, or fashioning garments of skins, or repairing the harness and equipment of the dogs that draw the sleds over the trail of mimic ice. On a platform amid ice and snow these natives give the bear dance, the sun dance and the snow dance, hold novel and lively wrestling matches, and give astonishing exhibitions of strength and agility, and of their skill in the use of the harpoon and the bow and arrow. Besides the exhibit of the natives themselves, there is a demonstration of Alaskan gold mining; but the arctic museum is half the exhibit, worthy of repeated visits. Here is an immense display of Esquimau handiwork and of the animals of the North, all entertainingly explained in fluent English by a young native. Miss Nancy Columbia, who was born at the Columbian Exposition in 1893, and has toured much of the world since, is in the Village, and is, perhaps, the most famous representative of these cheerful, hardy people.



COCOPA INDIANS.

These people, of whom there are about a score at the Exposition, come from Lower California, Mexico, and are a part of the anthropological exhibit in the western part of the grounds. The tall man at the right is Chief Pablo Colorado, and the gray-haired man toward the left is "Captain Tom" Moore, the oldest of the little colony. The background of the picture is formed by one of their tulas, or native houses. They are a shy people, and an agent of the Department of Anthropology had to live four months with them before gaining their confidence sufficiently to induce them to visit the Fair. They follow methods of agriculture in vogue before the time of Columbus, and grow corn, beans and other crops from seed preserved in unbroken lineage for centuries. Beautiful bead work is one of their products, and the males are very skillful in archery. They all wear their hair very long. The men of the tribe are among the largest of American aborigines, while the women are among the smallest. In their native country they are a migratory people, retiring from their valleys to the foot-hills when the high waters come, and returning, when the waters have receded, to the ground that has been inundated and fertilized as the Nile renews the soil by its annual overflow.



CENTRAL AFRICAN PYGMIES.

The most remarkable group of human beings in the live anthropological exhibit is that from south central Africa. They are of three widely different classes of savages although they are all Ethiopians. This group was brought to America by the Rev. Mr. Verner, a missionary who has explored much of the Dark Continent. Several of the boys belong to the tribe called Red Africans because of the red tinge to their skin and hair. Four of the men, in stature like the ordinary American boy of six or seven, are pygmies, or the aboriginal inhabitants of Africa. Even in the time of the Egyptian greatness the existence of these small negroes was known, and they were greatly feared because of their unerring aim and poisoned arrows. One of the inhabitants of the African Village at the World's Fair is a cannibal, and his teeth are filed down to sharp points. The most important personage in the village is Lutano, the son of King Ndombe, who is supreme ruler, under the Belgian protectorate, of the Congo Free State and holds as tributaries many of the surrounding tribes. So the third boy from the left side of the illustration will one day rule over a territory half as large as the United States.

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